

# SO PROUDLY WE HAIL

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60 YEARS OF CRAFTSMANSHIP IN NEW YORK



A mini-history of the New York Club and its emphatic role in the establishment and the progress of the International "Share Your Knowledge" Movement.

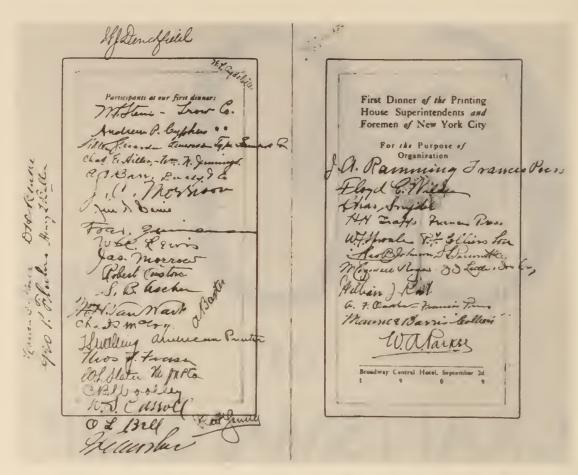
by Charles V. Morris

# 60 YEARS of CRAFTSMANSHIP IN NEW YORK

1909-1969

He is a crafts-master who doeth things right.
—Shakespeare

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This reproduction possesses rare and sentimental value for Craftsmen. The background represents the design of a menu issued when printing tradesmen assembled for the "First Dinner of the Printing House Craftsmen of New York City, September 2, 1909". The autographs, as legible as the night they were written, thanks to the restorative art of A. Burton Carnes, are the handwriting of most who attended. As history indicates, many of the names identified with the signatures, are associated with the glory years of Craftsmanship.

Printed on the occasion of commemorating the 60th Anniversary of the founding of "The New York Club of Printing House Craftsmen—October 17-19, 1969.

\*The Club's name changed to the Club of Printing House Craftsmen of New York in 1930 when registered for incorporation in the State of New York.

# DEDICATED to the Founders



Melvin O. Menaige "Father of Craftsmanship"

John C. Morrison Floyd E. Wilder L. C. Potter Fred Zimmermann

The craftsmen who signed the invitation summoning other craftsmen to the "First Dinner of the Printing House Super-intendents and Foremen of New York City, September 2, 1909.

W. L. Aydelotte Oliver Bell Daniel H. Blake Walter S. Carroll Charles Heale Joseph Herberger

Charles Hillier Henry Kanegsberg Wadsworth Parker John Ramming Frank Wagner

These are the "founders of record". The list is by no means complete, but this dedication nevertheless pays homage to all craftsmen who on October 19, 1909 organized the New York Club of Printing House Craftsmen.



### **ACKNOWLEDGEMENTS**

The Committee is indebted to many members of the Club, past and present, and to some craftsmen who are not Craftsmen. Their recollections are fascinating and fantastic. Without their enthusiastic assistance this little book could not be published. The archives revealed countless references to history, many of these historic items mentioned for the first time for the eyes of current Craftsmen. The editors of Printing Magazine and Printing News opened their files to contribute vivid memories. Special words of thanks, also praise, must be preserved for the editors and the correspondents of The New York Craftsman, familiarly called the Bulletin. Their history-keeping has been excellent through the years. To Phil Bookbinder, editor emeritus, in particular, the Committee's compliments. Special thanks must be added for Edward (Ed) Blank, who served as an excellent Devil's Advocate on the draft of this manuscript. It should be mentioned the tabulations in the back of the book appear because Ed researched the statistics and compiled the tables. "So Proudly We Hail" is in your hands because A. Burton Carnes designed the book; Louis Van Hanswyk of Lou Van Typographers, set the type; Film Negatives, Colormation Litho Reproductions; Stripping and Platemaking, Litho Art, Inc.; Printing, Reehl Litho Inc.; Binding, Fisher Bookbinding Company, Incorporated. Brown Company contributed the paper. A mighty ecumenical enterprise. Words cannot express with any degree of adequacy the Committee's gratitude to that innovator, Charles V. Morris, who wrote and edited "So Proudly We Hail". Commemorating the Club's Sixtieth Anniversary is his idea. He suggested it when he was President in 1967. The record must also show he suggested publishing the little history as a Keepsake of the celebration. He delivered the goods under extreme pressure. The Committee is grateful to Charlie for his efforts in preserving the record of the past sixty years of Craftsmanship in New York even in an abbreviated format.

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Henry A. Schneider John S. Favat For the Committee



### **FOREWORD**

he more that is recorded about an organization, the likelier it is that the reader—presumed to be smitten with the subject, inexhaustible and infinitely patient—will locate for himself the essence of the subject. In this view of the Club of Printing House Craftsmen of New York, the historian is atomizing himself into tiny particles of the club's assorted experiences these past sixty years and sucking them up into this little book as if it were a vacuum cleaner without a filter.

Who can presume to uncover the reality of chance, the trick transformation of recollected dream, or the world of lost conversations that live in memory alone, or that nestle half-hidden and only partially real? Isn't there the tendency to attach

special degrees of importance when none existed?

What historian, especially one charged with abbreviating the experiences of sixty years, however, meticulous his search, can hope to locate in the archives and shadows, and in recollecting—yes, even imagining—what went on in the hearts and

minds of men long ago?

Why make the effort? The reader must wonder, as the historian wonders, why he started the project. However, this next question always arises: Why undertake a history if not to convey admiration, conviction, obsession, insight, opinion,

compulsion and conclusion?

It is almost safe to say any historical interpretation of an organization is, and quite properly, suspect. The historian's commitment to both the organization and the writing could flavor the history with positiveness it didn't actually project. Or the opposite view could be held with some historical perspectives deliberately projected out-of-focus. The historian might be inclined to eulogize some men of history, and deservedly, while demonstrating scant attention to others equally deserving of kudos. This historian might, and with no offense intended, overlook a member's history because it didn't quite harmonize with the historian's concept of the dedicated and unselfishly motivated.

There is always the urge—the historian may deny it under oath—to color some events gold, while other undertakings, although validly meritorious in objectives and performance, are colored gray.



This historian, recognizing the existence of emotional persuasions and the built-in tugging on heart strings, hastens to plead "not guilty" to charges of deliberate coloring, one way or the other, or of writing into these pages out-of-focus evaluations of the times, the events and the people. But in the position of most historians, the trouble is having selected one thread of history the unraveling of a great many others must be tolerated.

If in pursuit of the unraveling threads some recollections are more vivid than others, those recollections made print. If some events were better documented than others, the historic interpretation must favor one over the other. If some Craftsmen—leaders or not—appeared more dynamic than others, accomplished more than others, the more favorable lights of history must focus on them.

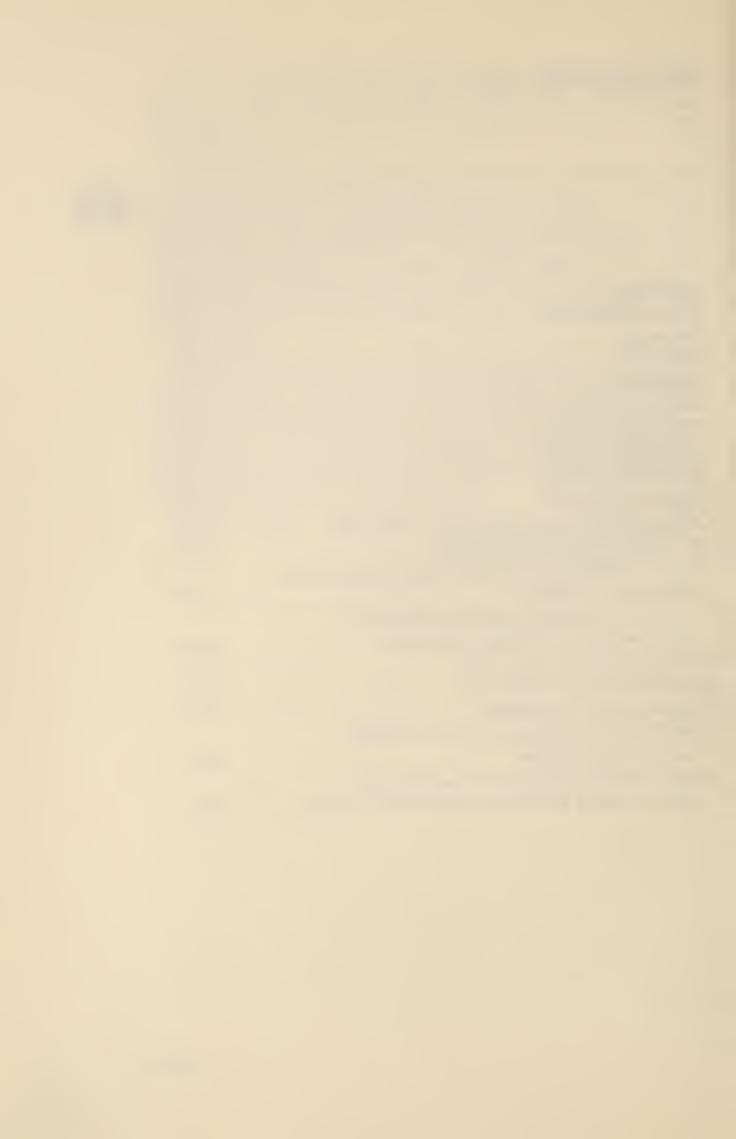
That is history.

CHARLES V. MORRIS For the Committee

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### INTRODUCTION



O World, thou choosest not the better part, It is not wisdom to be only wise And on inward vision close the eyes, But it is wisdom to believe the heart.

George Santayana
"Oh World Thou Choosest Not"

Belief of the heart poured forth in vigorous evidence when the New York Club of Printing House Craftsmen was born October 19, 1909. And belief stemming from the heart—you could add, the soul—inextinguishably perseveres at this apt time in the celebrated history of Craftsmanship in New York City.

In the truest concept of Craftsmanship as practised here, dedicated generations of Craftsmen demonstrated judicious wisdom, long-sightedness and courage deserving the acknowledgement of an entire industry. Today, the idea of Craftsmanship born here, nurtured here during periods of fragility, luxuriates in an International form benefiting printers and

printing establishments everywhere.

The knowledge-sharing principles of Craftsmanship broadened along the road to history, extending the benefits of membership to men of kindred interests and good will from among the allied industries. It is strange irony the "father of Craftsmanship" couldn't join the New York Club of Printing House Craftsmen until the by-laws were altered to admit into membership desirable candidates from service and supply trades.

The history of every organization begins in the heart of a man. The history of Craftsmanship attests to the truth of that statement. A tradesman named *Melvin O. Menaige*, a man of boundless vision, clear intensity and strong feelings, is recognized as the architect of Craftsmanship-to-be. From his vantage point of broad travel for Ludlow Typographic Company,



by his predilection for the role of chartmaker, by his keen sense of timing, he spread the desire for a program of extra-curricular education at the foreman-supervisor level of the printing industry. He visualized an organization in the truest pattern of self-education, and convincingly attracted an ally in the person of *John C. Morrison*, then Superintendent of manufacturing for Wynkoop, Hallenbeck & Crawford, one of New York's foremost print shops of the early Twentieth Century.

Up, men, and to your posts...

George Edward Pickett

Like Matthew and Waldo those guardians of the faith in Thomas Stearns Elliott's Cousin Nancy, Melvin Menaige and John C. Morrison persuaded a group of their contemporaries that a movement such as Craftsmanship—the idea had not yet been labeled—would prove to be a vital part of their personal lives as well as their very business existence.

In the parlance of 1969, such a revolutionary idea would be called unrest, and the recommendation to organize would be called by one or two names, labor relations or civil rights. The term protest would have crept in, and with it some demonstrations. But the Messrs. *Menaige* and *Morrison*, and their early believers, saw things differently. They saw in the organization they espoused a concerted move to improve their mechanical skills, to expand their understanding of craft technology and to develop special techniques in people-handling.

And so a meeting came to pass, joining craftsmen in a cause they could embrace because it touched the sensitive nerve—learning. A letter, over the signatures of Messrs. *Menaige* and *Morrison* and two new recruits, was circulated among prospective members of the group soon to become founders of the New York Club of Printing House Craftsmen. (History isn't too sharp about the selection of the name. But there it is.)

This is the letter:

"The proposition for organizing of a Foreman and Superintendent's Club met with so much favor that arrangements have been made for an informal dinner at the Broadway Central Hotel on Thursday, September 2, 1909 at 8 PM for the purpose of discussing the perfecting of an organization which would meet monthly at a banquet table and discuss craft matters.

"You are cordially invited to be present at the Broadway Central Hotel on the above date.

"Please advise us on the enclosed postal card if you will be present so that arrangements can be made for a certain number of covers. The price per plate is one dollar and fifty cents."

The letter was signed, "Respectfully, the Committee,"

J. C. Morrison

Floyd C. Wilder

Fred Zimmermann

L. C. Potter

You will notice the name of the acknowledged "Father of Craftsmanship" is omitted from the organizing committee. When asked to recall why the name *Melvin O. Menaige* did not appear among those signing the invitation, that fund of Craftsmen's history, *Fred Hoch*, replied, "*Mr. Menaige* was a supply-man, therefore, ineligible for membership in the group should it be organized. But never forget that *Mel Menaige* played the most important role in the formation of Craftsmanship. He remained active as long as he lived." Isn't it true? The man who starts a revolution isn't always the first to reap its rewards.

One of the greatest pains to human nature is the pain of a new idea.

Walter Bagehot

The call went out, and a goodly number of Craftsmen convoked at Broadway Central Hotel in downtown Manhattan. They listened intently to the proposals presented to them. They discussed the proposition at great length, Chairman Morrison granting equal time to cons as well as pros. To some at first, the idea seemed illogical, implausible, even impracticable, and impossible to achieve. But in the minds of the determined, the positive idea unshakably persisted. To these craftsmen, greater in number than those of negative-mind, the objectives defined seemed desirable "with the ultimate form of organization considered sensitively intimate, positively influential, perceptably ingenious and prophetically inevitable".

At the close of the evening the craftsmen voted general approval of the idea, proposed to enlist further recruits to make the movement more representative of the craftsmen's thinking, and resolutely determined to meet again soon to



discuss further action leading to final organization. That organization came to pass when next the founders met, October 19, 1909.



We now know that dramatic history occurred in that instant of time sixty years ago almost to the day and hour of this celebration of the Club's founding. This similarity of dates—truly accidental, admittedly not calculated—would appear to be under the influence of the stars on human affairs. It would be fair to say that *Melvin Menaige's* singular vision, determination and persuasion must also be pure divination.

The Athenian philosopher, Thucydides, oft-quoted by John F. Kennedy, must have conceived *Melvin Menaige* and the founding fathers of Craftsmanship when he wrote: "But the bravest are surely those who have the clearest vision of what is before them, glory and danger alike, and yet notwithstand-

ing go out to meet it."

Judgment Day has arrived in the seminars of Elysium, and it is safe to predict the founders stand a pretty fair chance of joining a select number of revolutionaries.

The great end of life is not knowledge but action.

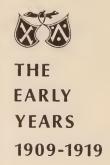
Thomas Henry Huxley



THE EARLY YEARS 1909-1919



Do all the good you can,
By all the means you can,
In all the ways you can,
In all the places you can,
At all the times you can,
To all the people you can,
As long as ever you can.
John Wesley



here is a strong current of moral principle running through the history of Craftsmanship. It is apparent as much in the desire to radiate good will as in the desire to educate from within; as much in the desire to serve the best interests of their crafts as in the desire to be self-respecting and self-regarding.

Paraphrasing Arthur Chapman, Craftsmanship is where the handclasp's a little stronger, where the smile dwells a little longer. It is generally agreed, Craftsmanship is unparalleled in its content of good will and its intent to share knowledge.

But that spirit of inter-trade relations did not exist before that historic day of October 19, 1909. The quotation that follows, taken from a sketchy history of Craftsmanship written in 1935, leaves little doubt that harmony evaded the New York print shops at the turn of the Century.

"Man is a gregarious animal. It is a well known biological fact that the herd-instinct is a major one that guides all animal life; and one can go beyond biology and fearlessly state that the herd-instinct governs the mental life—dare one go so far,

the spiritual life.

"It is said there is no known rule without an exception. The idea of the herd-instinct had an exception in the early nineteen hundreds. That exception was the lack of association—call it lack of the herding instinct—among the herds of the mechanical departments in the City's printing establishments. The exception was likewise true in other printing centers. To the heads of composing rooms all press-room heads were candidates for perpetual consignment to the nether regions; to the press-room heads all composing room heads should have been ornamenting gate posts. The supers insisted that all

apprentices had horns, and the subordinates saw the supers belonging in Dante's seventh circle.

"The capriciousness of the situation didn't create harmony in the shops of that day. Open warfare and warfare of the subrosa kind were continual, to the employers' detriment, and at the expense of the craftsmen's dignity and well-being."

This unidentified historian ineradicably makes the point of deep-rooted aversion. The prime step toward the creation of the Craftsmanship point-of-view represented the equivalent of a peace offering to resolve the petty differences existing shop-to-shop, craft-to-craft.

Personnel-relations programs in the modern sense were non-existent, the grievance committee hadn't been thought about, much less conceived, the shop steward-concept remained to be introduced, the employer avoided involvement in the craft-to-craft disputes. Indifference fought on one side, antagonism on the other, until the arbiter Craftsmanship emerged. If an answer from on High appeared for the establishment of sincere understanding between the crafts in New York, credit Craftsmanship with a capital C.

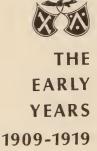
Some unusually intelligent men in 1909 came to the conclusion that the rampant disrespect and distrust existing between Craftsmen should be stemmed once and for all. Others of less intelligence arrived at the same conclusion, but it remained for the intelligent ones, the foresighted ones, to do more than think about solutions to the problem. These thinking men acted with incisive vigor.

I assert that nothing ever comes to pass without a cause.

### Jonathan Edwards

The early historians admit Craftsmanship, as a trade-wide movement was foreordained, occurring, if not in 1909, certainly not long after that. Craftsmanship became a means of self-preservation. The foremen and the superintendents sought executive status in their respective shops, and they prepared to embark on any serious self-improvement undertaking. It remained for Craftsmanship, as a credo of a handful of tradespeople, to become the catalyst to benefit untold generations of printers.

Here a historian expresses the attitude of the craftsmen of



the times: "The position of any executive is a very difficult one, being situated between two fires. He stands as a buffer between journeymen and the 'office'. The 'office' believes that all work should go through the shop in routine and estimated style regardless of the regularity or irregularity of conditions. The journeyman believes otherwise. He wants only a 'fair chance' to do his job under the existing conditions, not the 'ideal' on which production schedules and cost-estimates were conceived. The executive is caught in the middle. He must weigh both sides before making his decision. Isolated from contemporaries and contemporary situations, he believes he lacks some support of his judgment. He doesn't now enjoy association with other supervisors holding similar positions so that he might find answers to some of the problems he faces. He needs this kind of confirmation of his judgment. This confirmation strengthens his hands and precludes any vacillating on his part that would injure his employer or be open to charges of unfairness by the journeymen working under him."

To the everlasting credit of the founding fathers, they saw in Craftsmanship the media to assist foremen and supervisors in their quest for knowledge. They recognized the need for the collaborative search for information, and that other ingredient considered of almost equal importance, good fellowship. The history of Craftsmanship is very clear about knowledge-sharing and comradeship being prime pillars of the architecture.

It was the irregular position described by the historian a few paragraphs back that led *Melvin Menaige*, *John C. Morrison*, and a few other concerned supervisors to vaguely visualize an organization that could "put an end to the almost deliberate communications gap that existed between the various crafts in the shops.

There is no doubt the low-state of rapport between the craftsmen, craft-to-craft, flung the Craftsmanship-idea into the mainstream of the graphic arts soon after the turn into the Twentieth Century. But another force, the expanding economy of the period, dictated the formation of the self-improvement organization. Certainly the employers and trade unions indicated little interest in turning educators.

The new economics created considerable change within the society that printing served; also the society well beyond it. Mass education was accelerating at a pace beyond measure



THE EARLY YEARS 1909-1919 of the educators' forecasts. Magazines at that time attracted readers in ever greater numbers. In advertising, businessmen saw a wholly new economic tool, an effective bridge to increased volume.



THE EARLY YEARS 1909-1919 With the development of the periodicals into so valuable a media for the advertisers, and so entertaining a source for the readers, the demands upon the publishers and the printers increased almost to the breaking point. Business and industry, in full swing upward, established new GNP growth records. All these forces simultaneously converged on the available printing capability, and strained it despite the new expertise in printing technology.

Fortunately, the printers had already recognized the value of the new developments and the new techniques: Halftones and process colors advanced printing design, electrotyping machines and methods improved to the printers' benefit, and ink and paper relationships maintained pace with the other trade advancements. Machine composition stepped-up production speeds; automatic presses were operating in many shops. It could be said, from the viewpoint of advanced technology, the industry, though hard-pressed, performed at a creditable standard of efficiency and progress.

International historian, Harvey H. Weber—he was International President 1923-1924—concluded that Craftsmanship visualized and created an atmosphere of graduated demand for the fruits of the printing press, and the coming-of-age of so many trade improvements that required Craftsmen of increasing skill.

# Knowledge comes but wisdom lingers. Alfred Lord Tennyson

"The age of specialization arrived during the early days of the new century", Historian Weber proclaimed. "Printing grew so technical and so diverse in its demands upon craftsmanship that journeymen printers couldn't possibly be possessed of all-round knowledge of their own craft, not to mention the companion crafts. Composition, press work and binding became separate and distinct trades, and although each operation was an integral function, workers in any one of the trades knew very little about the others. It remained for Craftsmanship to correct this condition. Employees were generally interested in negotiating for wages, shorter hours and improved working conditions. Employers, on the other hand, disregarding the responsibility for educating their journeymen—preoccupation might be a fairer charge—concerned themselves with mutual protection from labor and with developing the means whereby they could more adequately serve their customers' diversified demands."

Foremen, superintendents and managers considered themselves caught between the best interests of both sides. Daily they faced problems demanding of them more thorough knowledge than they possessed. They didn't possess knowledge adequate enough to properly train the journeymen to operate the new equipment. And above all, they were as babes in handling employee-problems. The printing world changed all around them. They couldn't keep pace, and their shortcomings frightened them.

Many of the supervisors of acknowledged competency admitted being out of contact with the realities of the day, obliged as they were to limit their activities to the narrow perspective of their employers' plants. Beyond this point, ignorance and the air of secrecy pervaded the industry. Even then DeVinne's wasn't telling Wynkoop's. The practice of secrecy funneled through the ages, accepted as normal and proper, but it was considered venerable enough to gather the moss of traditionalism. Fortunately, for everyone in printing, the light at the end of tunnel pierced the gloom with the advent of plans for Craftsmanship.

So, the combined background of ill-feeling between the crafts, the technical and economic revolutions of the time, and the recognition by craftsmen of the need for improved knowledge, synthesized the movement to be called Craftsmanship. The recognition by New York craftsmen of these conditions and these problems, cemented the wills of a few determined and influential men in printing. They took corrective steps.

## Earnestness is enthusiasm tempered by reason. Blaise Pascal

Fifty-five supervisory craftsmen gathered in earnest at the Broadway Central Hotel in Manhattan, Thursday, September 2, 1909. When these foremen, superintendents and managers



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from pressrooms, composing rooms and binderies joined with their contemporaries in allied plants like photoengravers, electrotypers and lithographers, the vote encouraging the formation of the proposed organization was unmistakably clear. It was agreed, that memorable evening in 1909, history recalls, actual organization procedure should be delayed until a later date so news of the proposed organization could be carried to other craftsmen and steps taken to recruit more prospects.

October 19, 1909, ninety-four representatives from the City's foremost print shops met again, and before the meeting concluded, the New York Club of Printing House Craftsman organized. It is unlikely any of the wise men present on that historic occasion could suppose they had taken part in the establishment of an organization which, sixty years after, would grow to International-size, with over one hundred clubs and more than 16,000 members. Above all, the founding fathers couldn't possibly have conceived the roster of their Club someday boasting 700 members whose interests, experiences and desires would match their own.

# This Is Our Motto . . . Francis Scott Key

Early in the history of the Club, the spirit of Craftsmanship transformed into a Club motto—"Share Your Knowledge." Now, after 60 years of continued use, the inherent purpose, "Share Your Knowledge", is the unerring, the almost spiritual bond between Craftsmen everywhere. The very thought unequivocably expresses the purpose of Craftsmanship as a way of graphic arts life. Some Craftsmen practice knowledgesharing with a degree of intensity that borders on religion.

Those three words, "Share Your Knowledge", symbolize with crested eminence, the true spirit of Craftsmanship. "Share Your Knowledge" derives from the inspiration of one of the founding fathers, by name, *Charles Heale*, at the time superintendent of Federal Printing Company, a printing plant of considerable accomplishment.

A Banner With a Strange Device. Henry Wadsworth Longfellow

While Mr. Heale is the acknowledged creator of the Club motto, the identity of the person or persons responsible for the creation or the selection of the design for the Club emblem, is not clear. History is clear in this respect: The emblem appeared first as a seal on a ribbon decorating a menu distributed at a meeting held November 18, 1909. The mark is the combined coat of arms of Johann Fust and Peter Schoeffer. It was probably the first imprint ever to appear on a book printed from movable types as early as 1457. Fust obtained the type, books, presses and all the property of Johann Gutenberg by foreclosure. Schoeffer had previously copied books for Gutenberg. When Fust took possession of Gutenberg's shop, Schoeffer, who had married Fust's daughter, became a partner in the business and assumed charge. So, the coat of arms of Johann Fust was combined with Peter Schoeffer's.

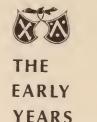
The device on the right-hand shield of the imprimatur is the mark of Schoeffer; on the left, the mark of Fust. It is believed that the "X" and inverted "V" are Greek letters. Of their significance, nothing is known. The initiated of that period may have detected some pertinence. The stars may denote seniority since they appear on so many medieval coats of arms. The two shields hanging on a branch denote alliance, possibly significant of the alliance of the Schoeffers and the Fusts.

At the first meeting in Philadelphia of the International Association of Printing House Craftsmen in 1919, a committee of eight was formed to reject or accept the Fust and Schoeffer symbol. The New York Club's Camille de Véze-president from 1914 to 1916—was chairman of the committee. History isn't lucid about the date of the symbol's adoption, but it is known that under Mr. de Véze's leadership the proposal persevered through several International conventions before the Fust and Schoeffer mark gained official acceptance.

To the printing industry at large, and in the areas of allied interest, the Fust and Schoeffer mark signifies Craftsmanship and distinguishes Craftsmen. Members wear the symbol with justifiable pride, and with honor, while prospective members view the symbol as a coveted objective, significant of personal growth in the graphic arts.

A community is like a ship; everyone ought to be prepared to take the helm.

Henrik Ibsen



1909-1919

THE EARLY YEARS

For their early meetings the officers of the New York Club secured speakers to give inspirational talks as well as instructions via technical presentations and demonstrations. But, as members demonstrated talents and displayed craft skills, friendships developed. Then formats of meetings changed from lectures to open-end forums covering everyday plant operations, production problems, experiences with new equipment and employee-handling techniques. History makes a special point to report this special benefit of membership in the early Club: "Not only did the members find it possible to disagree in public, but also to disagree without signs of rancor." The historian continues with this observation: "It was soon apparent that the new organization was providing every member with a consulting forum for the purpose of discussing his knottiest and most pertinent problems." It is significant, when measuring benefits from membership in the New York Club, that this consulting-board attitude is distinguished to the point of great personal purpose.

A new principle is an inexhaustible source of new views.

### Vanvenargues

The favorable experiences enjoyed by the New York Club extended to the Eastern printing centers, and with considerable enthusiasm as foremen and supervisors from other cities attended the Club's educational sessions. Early meetings impressed visiting craftsmen with the seriousness of the founders' undertaking, and the visitors returned to their cities spreading the unique word. In the ten years following the organization of the New York Club of Printing House Craftsmen, five similar groups established in the East and two in the Mid-West. One of the most ardent Craftsmen of the early years, Hiram Sherwood, assisted in preparing the way to organize the clubs in Philadelphia and Albany. Hiram Sherwood, a missionary with a cause. Later other founders traveled the missionary trail, including James J. Hatton-who joined the Club soon after founding, and who subsequently served as President-helped to organize the Club in Newark.

Until 1919, however, no established relationship linked the New York Club with the others. Then, under the inspired leadership of Oscar C. Hale, president of the Philadelphia Club, the existing clubs, summoned to Philadelphia, organized on a broader base. That meeting to talk about uniting occured September 14-15, 1919. Unite they did with clubs representing New York, Philadelphia, Boston, Chicago, Baltimore, Washington, D.C., Cincinnati and Connecticut Valley. Montreal and Buffalo followed soon after. *Perry R. Long* of the Philadelphia Club became the first president; New York's *John Kyle* the first vice president.

With the formation of The International, emphasis focused heavily on general graphic arts education, improving the craft skills of the supervisors and their talents in human relations. These dual objectives grew to a universal viewpoint with the result The International is now considered the largest organization serving the educational needs of the whole graphic arts industry. The International, through its network of Clubs in the principal printing centers of the nation, and abroad in some places, developed into a continuing form of extra-curricular schooling for ambitious men determined to broaden their

knowledge of their trade.

"Craftsmanship is a new concept in voluntary service-to-industry... well ahead of its time." So spoke *Louis Van Hanswyk*, past president of both the New York Club and The International. No finer tribute could be paid the pioneers in the "share your knowledge" movement with its proud roots in the printing plants of New York City.

There is nothing so captivating as new knowledge.

Peter Mere Latham

Research into the archives of early historians developed into a delightful, invigorating, inspiring experience as non-pareil-after-nonpareil paraded authentically across the yellowed pages. The inspired architects of Craftsmanship, truly authentic printers, determined to seek self-enlightenment. The vehicle they sought to carry out their plans became Craftsmanship.

The format they developed for knowledge-sharing hasn't changed very much from the original ideas of the founders. Nor, for that matter, have the Craftsmen of the present generation changed their objectives from those the founders



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envisioned. Adherence to the ideals, models and purposes persists through generations of Craftsmen without interruption. The articulate spokesmen for Craftsmanship in the early years of the movement could be said to be cut in a pattern exclusively of the times. You know that by reading the history. You recognize the nature of the language; the distinctive choice of words. We suggest your living again with some of the early names of Craftsmanship to know the people better. Thrill to some of their accomplishments in that time long past. Meet some of the famous personalities who often addressed them at their meetings. Linger over the next few pages.

# There is properly no history, only biography. Emerson

"Samuel B. Donnelly, then Public Printer at Washington, told us of the costs of the National Printing Office . . . Charles Francis, that arch priest of organization, was always ready to tell us the story of his life, and while his idealisms were sometimes beyond our groundling ability to amen, they always gave us a goal to try to reach . . . Horace MacFarland, for whom no greater halo can be achieved than a circle emblazoned with the words, 'A Good Printer', told us how paper was made. During Horace's lecture, one of our old guard, Platt Young, by name, sprung a witticism that delighted everyone. Said the audacious and impolite Platt. 'What is coated paper? Answer: Two thin layers of clay held together by faith, hope and charity.' You binders who have had to fold and bind coated papers will, even today appreciate the cleverness of that answer.

"Elbert Hubbard, that kindly old philosopher in the frock coat who lost his life on the *Lusitania* one day, addressed us on 'Getting Together'; it was his favorite topic. We can see him yet as he entered the meeting room with his flowing Windsor tie just a trifle askew and the tails of his Prince Albert coat flapping behind him. A smile always brightened his face, one side to the other, when he talked. A night with Elbert Hubbard was a night the members could recall with great pleasure."

This intriguing and memorable record of history carries on at great length in eight-point Caslon, chronicling the appearance of many other famous personalities of the era in and out of the graphic arts. Not the least of these visitors were: John Clyde Oswald, he visited often; Will Bradley, Bruce Rogers, Robert J. Collier, Henry L. Bullen, Hamilton Emerson, Edward Everett Winchell, Ben Sherbow, Arthur S. Allen and John Lovejoy Elliott. In any age, these men would have attracted large audiences. The old guard of the New York Craftsmen know these graphic artisans by reputation if not in person. Their names will live forever in the archives of the graphic arts.

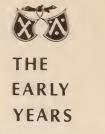
Another name to be added to the list of contributors to the education of the early Craftsmen is *E. E. Vreeland*, a member of the Club and a speaker of considerable fame at the time. From him came advice epitomizing the proper handling of men. Today *Mr. Vreeland* would have been introduced as "that eminent industrial psychologist". One evening he spoke at length on the subject "Getting Along With the Men Under You". The closing paragraph deserves a place in this history.

"There was a time when a spoiled job would raise my wrath to the point of explosion, for spoilage is traceable to gross inefficiency, lack of attention to detail, and accidents. The latter has but a small percentage of shop spoilage charged against it. But as I have grown older in my handling of men, I find that infinite patience is my most successful ally." Toward the end of *Mr. Vreeland's* presentation he counseled his listeners: "Be infinitely patient when things go wrong. Put your men in the frame of mind where they will willingly discuss the difficulty, locate the source, and promise to watch for the same snag when it rears its ugly head again. Patience, patience, patience is the watchword of our business."

All work is as seed sown; it grows and spreads, and sows itself anew.

Thomas Carlyle

The time came, it appears, "early in the life of the Club, when our wings felt so well developed that our members alternated with the professional speakers we engaged for our meetings." Some members supplied questions. Other members supplied the answers in special "bee" sessions. These are typical of questions that were asked:



1909-1919

"How do you stop work-ups on press?"

"What is cameo plate paper?"

"Why is it that intaglio ink will not hold the same color throughout the run?"

"How many colors can be run on top of each other with an

open flame without slip-sheeting?"

"How come duotone ink doesn't give the same color on Tuesday as it gave on Monday even though the temperature was 70°F on both days?"

History doesn't provide the answers to these questions, and many more that found their way into the Club programs. As technology changed, so did the pattern of questions, and the answers.

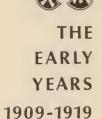
A certain kind of built-in protectiveness fortified those early Craftsmen. In the light of that point, readers might reflect on the significance of a statement appearing on the outside back cover of a menu for an occasion in 1918. The Club met with other Craftsmen's clubs for a purpose not entirely lucid in the history. This is the statement—draw your own conclusion: "Our boys will come back from the front well-drilled, intensive fighters. They will prove good business allies for men who accept the same intensive training at home, and insurmountable competitors for men who do not. Hold your place by putting the best that is in you into your work."

Real culture lives by sympathies and admiration.

William James

An old document mentions with deep affection and quite good humor some of the early Craftsmen and friends of Craftsmen. These caricatures, for example: John Morrison, "our farmer father", so named because he owned a farm in up-state New York. Floyd Wilder, "the exquisite", because he "dressed to kill". Hiram Sherwood, "the apostle of good printing". If you read history correctly, Hiram must have been a huge hunk of man, because in parenthesis, the historian writes, after mentioning Hiram's good works helping to organize the Philadelphia and Albany Clubs, "even if he did occupy two chairs every time he sat down."

The past presidents weren't the only Club members of the

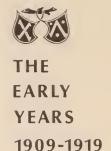


time who were acclaimed by their fellows. Some names, names which never appeared on officer-lists, were treated with editorial kindness. Names like *Russell Hughes*, "the modest violet and nature's gentleman who was the head, tail and body of the photoengravers' contingent of the Club". Names like *Tom Fraser*, *Eddie Barrett* and *Gus Oakes*, "on whom everyone counts when a special job must be undertaken." Like *George* (*Jack*) *Burroughs*, "whose good nature was equaled only by his ability to distinguish the difference between ten point and twelve point type."

John Kyle, an early President who continued on to International office, often received favorable comments in the Bulletins. In one clipping, he is "that ubiquitous Craftsman who liked to describe the making of blocking-wood from its origin; "he would tell of the little green trees that grew to be big green trees in the deep forest of large green trees. You might have thought that John was telling the story of 'Little Green—no, Little Red Ridinghood' to his grand children . . . We loved the story and never tired of listening to it, the way John told it."

Camille de Véze, if you read history carefully, effectively capitalized public-relations opportunities. An example: During his term of office he cooperated with Big 6 (New York Typographical Union) in the mounting of a giant-size campaign to promote the use of "Printed in America" slogans on every job the printers of 1914 turned out. This campaign, launched after a feature article in the "New York Globe" told about American businessmen using foreign printers, drew considerable praise from industry leaders.

Often in the limelight before, during and after the close of their terms of office, were familiar names like these: Charlie Heale, he was a founder and proud author of the motto that would live on for generations—"Share Your Knowledge... Jim—James J.—Hatton, affectionately "The Judge", and understandably so since he looked the part of a distinguished jurist. Jim was the Club's fifth president and in 1950 was elected Honorary Life Member. The Newark Club paid similar homage to Jim for his role as Club godfather. He died August 15, 1955... Joe Herberger, a founder of the Club, before elevation to the presidency, served as treasurer for six preceding administrations. Before his death, he too, received the distinc-





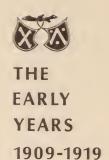
EARLY YEARS 1909-1919 tion, Honorary Life Member. Keeping the record complete, Joe also served as International treasurer . . . George Kramer, the perennial "on to" chairman—in the cut of Herbie Ahrendt, present-day "on-toer"—stirred interest in the pleasantries of going places like conventions, conferences, joint meetings, arranging the transportation, checking the baggage, mother-henning the members all the time they were away, into their proper rooms and to their proper table accommodations . . . That well-liked president John S. Dowling, delighted everyone, at all times. But more so, at Board meetings or at Educational meetings when he would burst forth in song with his "grand baritone captivating the members with the lovely ballads of the day". Could the ability to entertain with song become a requirement for current presidents?

The Club, during its history, rallied to many calls for industry service, but probably the greatest exhibit of Club involvement in popular causes occurred early in 1917. The storied and bemedaled Canadian soldier, Lieutenant Gitz-Rice, accompanied by an English war hero, Major Wallace McCutcheon of the Leicestershire Regiment, so thrilled the members at one meeting, the Club patriotically volunteered to raise funds for an ambulance to be shipped overseas. A month or two later, the scrap books indicate, two ambulances—remember that, two ambulances, not one—both bearing the familiar emblem of Craftsmen on their dashboards, were aboard ship bound for France. A. F. "Gus" Oakes was in command of the fund-raising. History doesn't identify the amount of the sum raised. "Gus" listened to the applause for many years.

It is unfortunate that the physical limitations of this little book will not permit a more detailed history of the persons of early Craftsmanship and their deeds. It's a pity the history can't be more complete, because the heritage of those days after the turn of the Century, and on to the end of World War I, is unforgettable. Those were the formative years of Craftsmanship and Craftsmen when the solid base of the the Share Your Knowledge movement was constructed. The experiences are worthy of reliving, worthy of recollecting.

A little work a little play
To keep us going—and so good day.
Du Maurier

This must be added for history's sake: The founding fathers found many occasions for good fellowship, because close scrutiny of the early programs of events indicates outings, beef steak dinners, fishing trips, shore dinners and just plain gab fests were frequent occurrences. They enjoyed each other's company to the utmost. That impression threads through the archives. Mentioned is a "Lids-Off" Dinner at Reisenweber's, Brighton Beach; there is a shore dinner at Henderson's, Coney Island; a beef steak dinner at Feltman's, Coney Island. Can't you savor those wonderful times?



The early Craftsmen found a way of adding spice to their regular meetings. While they met most frequently at the Hotel Navarre, they switched to other interesting locations like the Hotel McAlpin, the Waldorf—mind you, the Hotel Marlboro-Blenheim, the Hotel Albermarle, the Cafe Boheme, the Cafe Boulevard. Champaign-taste all the way. (Get this, dinners cost \$1.50 each).

Continuing on this same note of good fellowship and shared esteem, history records many examples of piling kudos-upon-kudos, laurel-upon-laurel for personal contributions to lasting Club welfare. Reading the scrap books indicates that handsome loving cups and beautifully engrossed plaques, as thoughtful remembrances, regularly recognized members for their accomplishments in the service of Craftsmanship. Upon his retirement as President, *Jim Hatton* received a large silver loving cup with hand-engraved sentiments reading—"To The Judge, With Love and Affection. May Your Days Be Merry and Many. Your Grateful Friends in Craftsmanship."

It is notable, too, that the scrap books in the archives and the clippings from trade journals, indicate attractive, "Keepsake-quality" menus graced the tables at meetings. Quoting from an item in *Printing Magazine*, "Every one of the menus from the recent meetings of The New York Club of Printing House Craftsmen was a treasure to be saved; everyone a lovely example of fine design and tasteful type selection; the printing is worthy of minute inspection, and the paper used indicates great care was lavished on its choice." Club members took turns designing and producing these keepsakes. The rivalry appears keen.

For an in-depth view of historic Craftsmanship, a visit to the Craftsmen's corner at The New York School of Printing



THE EARLY YEARS 1909-1919 is very much in order. For there the Craftsmen's heritage, from the Club's point-of-view, is on display, expertly presented and expertly catalogued, protected from the assaults of age on paper. The mechanics of safekeeping represent the researching, collecting and binding skills of *Edward Blank* who accepted an assignment large enough to dare a half-dozen less devoted Craftsmen. The Heritage of Craftsmanship in the Craftsman's Corner at the School Library is a lasting monument to Ed's dedication to a project. The result is typical of all his endowments to Craftsmanship during his two terms as Club President—1953-1955—together with his many accomplishments as Chairman of activities for both the New York Club and The International.

It is a promise—your visit to the Craftsmen's Corner at the School will be both exciting and inspiring.

While we read history, we are making history. George William Curtis



THE MIDDLE YEARS 1920-1949



# Cato said the best way to keep good acts in memory was to refresh them with new. Francis Bacon

raftsmanship, as an effective industry service, has been influenced since its inception by economic and technological currents. The gnawing unrest among foremen and supervisors in New York's print shops, the ever-increasing demands for printed products that strained the capabilities of those shops as well as the skills of their craftsmen, the steady influx of new and strange equipment—these conditions represented the climate favoring the success of one man's vision of a project benefitting an industry.

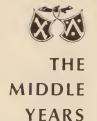
The thrust inherited from the excitement of the early years of organization, the strength of purpose of the men involved, and the inspired leadership, administration-after-administration, successfully steared Craftsmanship over the shoals of some astonishingly sensitive times. The war in Europe, the eventual involvement of the United States for a two-year period, the unsettling postwar economy—these formidable circumstances presented severe tests for the fledgling body called The New York Club of Printing House Craftsmen.

Despite circumstances that could be called adverse in any sense of the word, Craftsmanship at the 1920 mark in history had grown to almost 200-member strength, attracting new members while stoutly maintaining the original roster of charter members. History makes a point of mentioning the high regard the members held for the Club and for the benefits derived from belonging to it. Some members admitted adding to their storehouse of printing craft knowledge by their attendance at the regular meetings. Other members credited fellow members with knowledge-sharing that proved helpful in day-to-day shop experiences. History adds, that some members advanced to important positions, becoming plant executives, and, in some cases, shop-owners.

Craftsmanship at the close of The Early Years—in this review of history the early years stretch from 1909, the founding-year, to 1919—enjoyed a unique and unassailable reputation among members and within the industry-at-large. The re-



MIDDLE YEARS 1920-1949



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sounding impact of Craftsmanship upon the graphic arts during the formative years, was described by the trade press of that time as "beneficial in many respects . . . the more so because of the voluntary aspects of the organized vision . . ." Since its birth, Craftsmanship enjoyed a good and a cooperative press. To have been able to enjoy the fragrance of the posies must indeed have comforted the early builders of the movement.

No period in Craftsmanship's history tested the sinews of the "Share Your Knowledge" idea as did The Middle Years, 1920 through 1949. Throughout this period, the course of Craftsmanship was far from smooth and uneventful. The equilibrium of the entire generation was disrupted—voluntary group activities, like Craftsmanship, being no exceptions. Everyone in the nation experienced the postwar (World War I) disturbances in the economy, the recessions, the up-swing of the mid-to-late twenties; the jolts of the vast economic depression, the second European war of a generation and this country's eventual involvement in it. For all of these reasons Craftsmanship faced many problems that challenged its every purpose but never its existence.

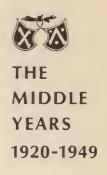
The pioneers in Craftsmanship—almost all remained active in the Club's work—had special reason to be proud of the members who followed in their footsteps, surmounting an almost bewildering variety of problems to establish history of their own while framing enduring records of service-to-

industry and edifying service-to-members.

Craftsmanship identified and defined the self-enlightening needs of the industry. Just so, Craftsmanship effectively communicated technical knowledge and current information about the development of new machines, news of revolutionary methods and new materials for printers. Whatever the economic tug, the determination of the leaders never wavered, the intentions never were altered to accommodate negative views and attractions. Every leadership effort pointed toward improving quality of printed products while establishing new standards of efficiency and economy at the shop level. This force of purpose was designed to faithfully serve the city's educational, religious, cultural and commercial printing needs. The leadership and the membership of the Club represented each of these facets of the industry, so the front was united.

This was the structure of Craftsmanship prepared to cope

with the problems of The Middle Years, however sticky they might become. The manufacturers of machinery and accessories almost daily introduced new models, new ideas. So Craftsmen were forced to learn new techniques of operating the new equipment. Larger machines operated at faster speeds and the mechanisms were more complex. Fortunately, Craftsmanship was prepared to dispatch the new message, to discuss the new information in depth, to provide the proper stage for demonstrations and to skillfully conduct educational workshops and clinics. The launching platform, the mechanism for learning that was built-into Craftsmanship by the founders, was activated for total industry benefit.



### We live and grow by new knowledge. Thomas A. Edison

From the outset, Craftsmanship organized as a mutual assistance pact, but never more so as a full-scale project than during the entire period of The Middle Years. The methods of exchanging information broadened by that time, and the need to exchange information became more and more obvious as the Clubs grew in number and the rosters expanded. Then the leaders wrote in a new perspective for their knowledge-sharing programs: The need to pass on the knowledge being gained to the younger generations, apprentices and prospective craftsmen. *Improve the crafts*, would appear to be a major guideline of The Middle Years, for as Craftsmen before them demonstrated to the industry's value, improving the craft began by improving the craftsmen—in this case Craftsmen. The *cap-C* is the difference.

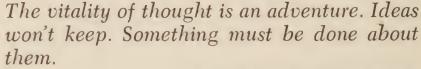
The result of this determination to be helpful to the young people created many uniquely different and more service-dominated programs. Fortunately, there were present in Craftsmanship during The Middle Years well motivated service-dedicated leaders to inspire, to create and to produce programs-to-match. It is a fact, the history of Craftsmanship is actually a biography, a story of men's devotion to the principle of growth from within. Administration-after-administration followed the identical trail. Fortunate it is, too, these leaders did participate with the intensity of dedication attributed to them. Fortunately for all concerned, collaboration with the industry-at-large became part and parcel of the education

process, with knowledge shared at accelerated speed. Everyone, benefited. Craftsmen, most of all.

The archives must be the principal source of information

about the early middle years since very few members of the Club are living to share their personal experiences. Recollections are understandably scarce. You know by reading between the lines of history the leaders were treated with extreme care and affection. As the teens of the nineteen hundreds turned into the twenties, the helm of the Club was in the capable hands of *Thaddeus S. Walling*. "All printer", wrote one historian about *Thad*, who at the time of his election was general superintendent of the McGraw-Hill printing plant. Henry Kanegsberg followed *Thad* into the president's chair. As the name Kanegsberg suggests, Henry was associated with Blanchard press. He was a seasoned printing craftsman and an "astonishingly ardent worker for the Club. He remained

Honorary Life Member.

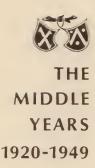


Alfred North Whitehead

The administration during late 1921 and early 1922 was divided between two Craftsmen of known merit, according to history. John Kyle was one. Harry Praeg the other. John enjoyed the distinction of being an International officer in the initial slate. He was elected first vice president in the opening administration of Perry R. Long. The periods of office in the early middle years also saw Harry collaborate with William A. Renkel in the administrations of 1922 and 1923, Harry being president in the second half of 1922 and Bill occupying the chair in the first half of 1923. In later years both Harry and Bill were elected Honorary Life Members.

ardent for many years following his term-of-office". Because of his devotion to Craftsmanship the Club elected *Henry* an

Bill Renkel must have served the Club from 1923 through 1925 with a rare brand of leadership and good fellowship, because the honor of serving three successive terms as president belongs to only one other member, curiously enough, Bill's successor, irrepressible Augustus E. Giegengack. The record of the unique Renkel term-of-office reached the hallowed halls

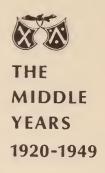


of The International where it was accorded just and accurate praise and appraisal. Not long after his term as Club president expired, *Bill* was elected president of The International. His reputation flowered, as did the admiration of the Club members back home.

Bill's administration made history in various directions. But no direction deserved greater consideration from history than the increase in stature of the Club members who comprised Bill's official family. Recollections of these leaders continue to be cherished with warmth and effusive admiration in the trade press of those days: "Gus' Giegengack the first vice president shone, destined to become all-time kingfish of the Craftsmen. When you were with 'Gus', as close as your elbow rubbing his, or separated by the breadth of a room, destiny seemed close."..."Claude W. Early, the second vice president, quiet, soft-spoken Claude, efficient, responsible in every undertaking."..."George A. Merkert, who would establish a bright record as oft-elected secretary."..."Joseph F. Herberger, the treasurer, who would go on to lasting prominence in his own right." The Craftsmen circa 1923 formed Bill's team.

George and Joe continued in their posts of secretary and treasurer during "Gus's" three administrations, George serving his fifth successive term as secretary and Joe his sixth successive term as treasurer. Robert Maloney was elected first vice president and William Saunders second vice president. "Gus" lead the way, as was his wont, with a brand of vigor and enthusiasm only "Gus" could engender. On the occasion of one of "Gus's" extravaganzas—you can believe they were frequent—one editor quipped: "'Gus' should find a way to bottle that energy and offer it for sale at the corner drug store." History must be forced to concede that "Gus" could be considered the most illustrious of Craftsmen.

Beyond the circle of Craftsmen and printers "Gus" enjoyed admiration and genuine respect. He served with great distinction during the country's most demanding call upon the Governmental and private printing establishment in the early 1940s. During Franklin Delano Roosevelt's first term as President of the United States, "Gus" accepted the post of Public Printer of the United States. He remained in office longer than any other appointee, serving 14½ years. The New York Club can proudly claim it played host to many Public Printers—Harrison, Blattenberger, Deviny among them, but the Club





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gack. For a great many years after his return to private life, "Gus" glowed in the limelight. He has been in the forefront of the Graphic Arts Exposition, later called the National Printing Equipment Show. Three of these events were held concurrently with International Conventions in New York. A proud record. (Did you know that "Gus" is the oldest living past president of the Club, and the International? Did you know "Gus" is one of three members who can claim 50-year membership in the Club?)

can claim as its own, one Public Printer, Augustus E. Giegen-

Joe Herberger's two administration years—1928-1930—represent his period of triumph as a Craftsman. He advanced to the presidency after tackling the treasurer's multi-faceted chore for so many successive years. His guardianship of the exchequer, and the orderliness of his administration of the office, drew the unstinted praise of his contemporaries.

Julius C. Widmayer followed Joe, serving two terms. Julius is outliving most of his old cronies. He resides in the Pacific Northwest. He writes occasionally. Looks forward to communications from the Club. Enjoys every moment of the New York Craftsman; says he "reads the ink off the page". Although he doesn't know any of the new crop of Craftsmen, Julius says he enjoys reading about them and their activities. Julius, like "Gus" Giegengack, and Mike Stevens, another senior citizen of considerable note, is a 50-year member. These are truly the Golden-Agers of Craftsmanship.

The Herberger and Widmayer slates were notable for their competence and their top-to-bottom balance; "clean-up hitters all", wrote history. Of singular historic importance, the Herberger administration came standard-equipped with a treasurer who, before he drew rein on his personal service to Craftsmanship, would establish an all-time record for treasurers: 15 terms. He broke the league record by 9. Charles E. Trapp was Joe Herberger's discovery. For unmatched dedication to the Club's principal responsibility, Charlie deserved the admiration of his fellow officers and the membership-atlarge. He was quiet, unassuming, orderly, always prepared with the proper numbers when asked for them, warm and generous with his friendship. Unforgettable. Measured in numbers of friends, Charlie was peerless in his time.

Returning to the chronological rotation of presidents during The Middle Years, Eric R. Anderson followed Julius

Widmayer into the president's chair, serving from 1932 to 1934. Then Edward Bush, Eric's second vice president, served two terms, 1934 to 1936. Ed's administration, also Eric's and Julius's, rated special mention in the Bulletin around that period. The editor made this point: "Ed, Eric and Julius operated 'schools for presidents'." The significance of that observation was clear, the supporting officers in each of the three administrations went on to distinguished administrations in their own right. Occupying the other chairs with distinction, Steve Lambert, Harvey Glover and Mike Stevens arrived tailor-made for the topmost responsibility. History records the administrations of these three presidents with extreme favor.

THE MIDDLE YEARS
1920-1949

During that serious period of history—pre-World War Two and the four long years of the country's embattlement in Europe and Asia-the Club chose its leaders with great care and almost flawless discrimination. Everyone a Craftsmen with credits to spare. Stout Steve Lambert, called "a printer's printer" in every sense of that flattering expression; he was indefatiguable, participating beyond all the guidelines of the office throughout two administrations. (In later years he was rewarded by election to Honorary Life Member, the highest honor the Club can offer.) Steve was succeeded by another President-in-training and worthy Craftsman, W. Harvey Glover; "that incurable genius", a friend called him. After his term as Club president and as President of The International Harvey received a testimonial dinner from his fellow Craftsmen and friends in the industry. Before this audience of more than 500, including the famous-name toastmaster, the Honorable Governor of the State of New Jersey, Harold Hoffman and Public Printer "Gus" Giegengack, Harvey heard his friend Norman Rowe refer to him as "the greatest Craftsman of his generation". Not long after this impressive public demonstration of esteem and affection, the Club elected Harvey Honorary Life Member. James G. Goggins was president of the Club at this time, 1952.

After two years as president, *Harvey* relinquished his chair to his administration's first vice president, *John W. Donald*, "one of nature's great noblemen", history writes of him.

John's successor was Michael R. Stevens, another dyed-inthe-black-ink Craftsman, who served eleven years in various chairs of previous administrations, but never as treasurer. For



MIDDLE YEARS a very good reason, history reports, because *Charlie Trapp*, the incumbent, wouldn't permit *Mike* or any other aspirant to pry him loose from his seat over the strong box. He was a watchdog. Cerberus, the three-headed monster who guarded the gates of Hades, had nothing on *Charlie*. When *Mike* prepared to step down he advocated advancing *Charlie* to the principal office as a means of paying homage to his unmatched record of service. And so the Club moved the long-time favorite treasurer, hurdling all the chairs, secretary, second vice president, first vice president, right into the big arm chair with the high back that is fittingly the property of the Club president.

Mike Stevens' interest in Craftsmanship never slackened. For many years he remained a power in the mighty advisory council of past presidents. Mike's record as a Club member is most distinguished: He deserved election to Honorary Life Member, March 30, 1960, his unique record qualifying him with eminence.

After Charlie passed the gavel to Russell J. Hogan the Club approached the threshold of an entirely new phase of graphic arts movement. Russ and his first and second vice presidents, Edward S. Kelley and Henry A. Schneider, blended talents in perfect harmony and coordination. They provided a hard-hitting and exciting side to leadership that coincided with the introduction of many unusual graphic arts activities in the early postwar years. The manufacturers of machines and accessories for the industry were daily unleashing new developments, and news of new developments almost ready for introduction. A revolution in printing technology emerged. The Craftsmen took advantage of the opportunities the new developments created. The meetings, the workshops and the clinics pulsed with excitement as banner attendance registered for every meeting. The war-weary world stirred.

Fate, the stars in their passage, the gods who know about such things, noble fortune, any, all, or a combination of these influences commissioned the leaders at that postwar period of change in the affairs of the nation and of Craftsmanship. Thankfully, the administrations arrived fully-equipped with young, vital and inspired back-up people. People like that "veritable answer man", a friend to anyone with a problem, Floyd Hilsinger. People like Reuben Goldman with six terms of efficient secretaryship under his belt, and with more friends

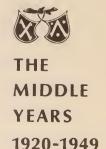
than *Phil Bookbinder* could wave his stick at. People like *William Patrick Gleason*—*Bill* with the dimples deep enough to accommodate your heftiest knuckle; *Bill* with the engaging grin and beguiling smile that lowered your highest boiling point to a mere bubble. *Bill* must even now be charming the Saints above. You were happy when you were near *Bill*, happier still when you were part of his endeavors; happier than ever when he shared with you the accomplishments that were 98 67/100 ths his. *Bill*. (There must be a Craftsman's Club where *Bill* is now. If, when he arrived, none existed, odds are he went about organizing one. *Bill* so loved being a Craftsman.) . . . Will anyone ever forget his personal sign-off? "Lord love you."

James G. Goggins, dashing Jim, with the stamp "printer" indelibly attached, and that incomparable optimist and good fellow, Edward G. Sanna, were legitimate stars of the galaxy majestic in the Craftsmen's skies from 1945 to 1950. These were eventful years, fabulous postwar years, those up, up and away years when new ideas and new developments popped with the frequency of corks at an Irish wedding. The leaders in those years were keenly tempered, and ready for the challenges exploding with almost daily regularity. Jim and his team, followed by Ed and his staff, capitalized to the limit each new development. That Craftsmen and Craftsmanship benefited is purely deliberate.

Recollections of the early postwar years can be touched by almost everyone of the present generation of Craftsmen. This attachment is sentiment-sweet, and increasing in affection with each passing year. To most, Jim and Ed—and their fellow officers—Russ Hogan, Ed Kelley, Bill Gleason, Henry Schneider are real; more than memories, more than men of good

heart linked to a common cause.

These are Craftsmen who, by their deeds and their completely objective attitudes toward the developments of that period of history, made other Craftsmen proud of their membership in the human race that could produce a generation of inspired Craftsmen such as these. Of this group of members, Russ and Bill have passed on to their great reward, Ed Kelley has retired from business and the Club. But Henry continues to suggest a deep sense of history, splendidly representing the Emeritus status, while he serves each new Craftsmen's cause and activity with eagerness that must rival his first experience as an officer in Ed Kelley's administration, as long



ago as 1946. Says Henry, as only Henry can, "My life was enriched when I was permitted to put one foot inside Craftsmanship."



MIDDLE YEARS 1920-1949

These are Craftsmen who were the leaders in the viable middle years of Craftsmanship in New York. These are leaders to command the respect of generations of Craftsmen vet unborn. These are men of historic character, men of prevailing influence on the educational process of their time.

> If you would thoroughly know anything, teach it to others.

#### Tryon Edwards

If present historians were asked to postulate, presume, describe the overall premise of the first decade of Craftsmanship, the appropriate response—if you can read unwritten history correctly-would be "the years of organization"; feeling the pulse of the decade, its craftsmen and Craftsmen, the industry and its developments. Keeping pace with the grow-

ing process, so to speak.

If the same question inquired about the attitude toward the the three decades that followed, The Middle Years, the years from 1920 to 1949, consensus might be in words similar to these, "the years of education, recruitment and expansion." It follows then, quite logically, and to the drum of forward marching, the fifth and sixth decades, 1950 to 1970, could be accurately interpreted as "the years devoted to expanding management skills, the years devoted to expanding Craftsmanship's influence as an industry action force, the years devoted to keeping pace with the exploding graphic arts technologies." (More about this last definition in good time.) The times and the state of the Club wrote those definitions of purpose.

Reviewing the Club's activities during the early middle years reveals the genuine alertness to the members' demands for "information and more information". Relatively speaking, the technology of the 1920s marched forward to increasing tempo, just as it marches with feet off the ground in this, the moon-age. The printing industry is essentially different from most industries, meaning that with few exceptions each order for printing must be customized to provide the precise properties for the end-usage required. This customizing can take

many forms depending upon the users' demands. Consequently, an unusual amount of skill and technical knowledge is required for the effective and efficient processing of print-jobs; similarly, there is need for a critical program of

supervision.

These conditions aren't, of course new, since from that moment in the 15th century when printing from movable type became a reality, printing craftsmen are forced to keep pace with an improving craft. It is true, the changes then were less dramatic than the changes that take place today at an explosive pace, but changes occurred and the printers coped with them. The years pass, the tempo accelerates, varying in almost certain degree with the state of sophistication displayed by the designers of printing and buyers of printing; and on the other side of the coin, varying with the state of sophistication in the print shop—meaning precisely, its readiness or lack of readiness to furnish the expanding marketplace for printing with the necessary production skills and the essential reproduction capabilities.

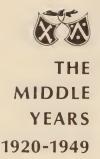
It is obvious, the degree of sophistication of skills and machinery during The Early Years was demonstrably low-key compared with the quality of the craftsmanship and the advancements of machinery available to later generations of Craftsmen. It is equally apparent the influences of space-age, now moon-age, thinking of The Modern Years has touched its fairy wand to everyone in the graphic arts as well as to everyone with any relationship whatever to printed products. Sophisticated progress is the accepted mode of the graphic arts. Of course, and again relatively speaking, printers ex-

pressed the identical point in 1920.

The leaders of the Club beginning with 1920 and following through for the remainder of The Middle Years, responded to the members' ascending needs for information. Developments received active reporting, repeated demonstrations, and thoughtful discussions. Fortunately for Craftsmanship, also for the industry at large, the manufacturers of equipment and accessories believed sufficiently in the authority of the Craftsmen's platform to take advantage of the offer to grace it. Therefore, the Club's educational features constantly presented programs of practical and useful knowledge-sharing. To the credit of the Club's leaders, and in reflection, to the expansion of the Club's status, the members enjoyed partici-



pating in sessions with some of the foremost authorities both from within and without the industry. The manufacturers were represented by their most skilled technical people, demonstrating their new products and discussing their preparedness for the enlarging demands.



What instruction is more effectual than self instruction?

William Makepeace Thackeray

Reviewing the educational activities of The Middle Years almost program-by-program, it is safe to assume the members enjoyed and profited by the pleasant and rewarding exercises in learning. Wrote one of the Bulletin editors, "the programs are tailored to respond favorably to the members' demands". Current program chairmen could take heed and borrow from the programming of the period, using as inspiration some of the program techniques developed to create program-interest and to stimulate audience participation. History proclaims: "More often than not the members and their guests returned home satisfied the night had been rewarding."

The word *guests*, underlined, is emphasized because the Club shared many of its meetings of The Middle Years with other industry groups. The Printers Supply Salesmen's Guild, the Printers League, groups from the New York Employing Printers Association, the extension activity of the New York City Board of Education, the American Society of Mechanical Engineers, the Production Men's Club of the advertising agencies, and the Apprentice Group from the New York School of Printing. It is apparent, knowledge-sharing did not stop at the Club-line.

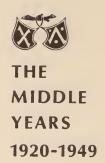
Current Craftsmen, a generation conditioned to the finest creativity and the finest craftsmanship, should not be surprised to learn that earlier generations of Craftsmen were equally responsive to exhibits of fine printing and design. Craftsmen then encouraged attending exhibitions of the art, and they sat enraptured, entranced as famous Craftsmen of the past talked to them in great depth.

John Clyde Oswald, that beloved typophile and worldrenowned writer and editor, often visited the Club to talk about outstanding examples of typographic art while praising the artists. Otto T. Fuhrmann talked about books, caressing them "almost as if they were flesh and blood", one editor of the Bulletin recalls. Otto gained stature in International Craftsmanship as Chairman of the Education Commission, one of the most important activities of that day. (In business life Otto was the distinguished Director of the Division of Graphic Arts Studies at New York University.)

Paul A. Bennett, the Linotype man, on speaking terms with the great and the near-great of typographic design, annually visited the Club to talk about "type and books", never failing to bring with him an exhibit of the "50 Best Books" from the American Institute of Graphic Arts' annual show. Lawrence A. Siegfried, cut in the mold of his contemporary, John Clyde Oswald. Mr. Siegfried was editor of "The American Printer", and from that lofty point of vantage "harmonized on the glories of artistic craftsmanship", substantiating his claims of excellence with prized exhibits.

Today's printer, it can be noted with extreme pride, is as irresistibly enthralled by an exhibit of fine design and fine printing as were the early generations of Craftsmen. This is a very comforting thought for posterity; comforting in this respect: While the early and the middle years of Craftsmanship associated superior design and craftsmanship with a galaxy of prominent designers and printers, legendary names, preeminence in design and printing craftsmanship is today

shared by many. Understandably, not all Club members were interested, nor were they involved in the aesthetic dimensions of printing, therefore only a few meetings of artistic bent were programmed each year. But when they were scheduled, meetings displaying honored names made news and attracted large audiences. Program chairmen of The Middle Years, like today's, emphasized technical topics designed to attract members from the pressroom and the production desk. Two favorites, among the many speakers on such practical topics were technical service representatives of paper manufacturers. Both were practical printers: One was Frank E. Wagner, superintendent of The Print Test Department at S. D. Warren Company of Cumberland Mills, Maine; the other was Summerfield Eney, Jr., chief of Technical Services for Champion Paper & Fibre Company, Hamilton, Ohio. The rapport between the members and each of these regular visitors to the Club, as history tells it, must have been almost personal. They



were tuned-in to each other. The exchanges were spirited, always informative, always good-natured. "There was meat in the programs when Frank and Sum came 'round", one historian opined.



1920-1949

Research proved an attractive subject, "more", reasoned one of the reporters, "because speakers were attractive as well as knowledgable". One favorite was founding father, second president of the Club, and director of Mechanical Research for Hearst Publications. The familiar and admired Floyd C. Wilder guaranteed banner attendance at meetings during The Middle Years. Floyd fascinatingly related research to the practical aspects of printing craftsmanship. Another favorite researcher, still an admired author and speaker on research and research methods, J. Homer Winkler, often visited the Club. His sophisticated approach to the subject, and the unique flavor of his presentations, completely enveloped his audiences. Craftsmen then weren't any different than today's brand: When Homer spoke the clan gathered. Homer retired from Battelle Memorial Institute of Columbus, Ohio in 1967.

Craftsmen, the charge is often made, failed to recognize the formidability of offset as a major process of reproduction. "Head-in-sand" was the essence of many charges. Such claims, history repudiates; they are far from the truth; actually they couldn't be farther from the truth. The Club's platform launched talks by those early devotees of offset, A. Stull Harris, then vice president and chief engineer for Harris, Seybold, Potter Company, and Harry A. Porter, the company's vice president for sales. Both men expounded and predicted, Craftsmen never doubting the Messrs. Harris and Porter believed, were absolutely convinced offset would, during the lifetimes of the Craftsmen, be recognized as "process number one in all regards".

## Nothing is done that is not begun. Pearl S. Buck

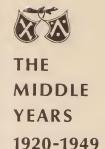
Throughout the history of Craftsmanship printing apprentices enjoyed exceptional cooperation, but never more than during The Middle Years. History must show that *Bruno Menzer*, one of the most active members of his time, linked Craftsmanship's ideals with apprentices' hopes and aspirations. *Bruno* was Director of Apprentices at the New York School

of Printing, and most appropriately, he was Chairman of the Club's Apprenticeship Committee. (Bruno died September 4, 1958.) During the early middle years Apprentice-Night programs of common interest to seasoned and blossoming printers, featured big-name speakers. Harry L. Gage, almost a legend in New York's printing industry, spoke about "New Developments in the Graphic Arts", leveling his topic for apprenticeship consumption while "talking eyeball-to-eyeball to the Craftsmen". Fred Hoch conducted his popular audience-participation programs, "Production Symposium", often closing by pitting apprentices against Craftsmen in a test of wits. Stull Harris, peering into his crystal ball with the trademark Harris, Seybold, Potter, "predicted the demise of all other processes before another generation of Craftsmen passed". These were rare evenings of knowledge-sharing that covered every phase of craftsmanship, preparation, production and reproduction. With events of such glamorous proportions Bruno intended to leave the impression printing seemed to be invented for each one of the apprentices. Many of these apprentices subsequently became Craftsmen.

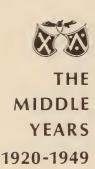
As an art—or a craft, call it what you will—printing is more than five centuries old, yet at the same time it is ever-new; the times, the technologies and the equipment, being what they are, determining progress and acceptance of new things.

Printing is really no different from all the economic forces around it, so in any comparison of years since the birth of Craftsmanship in 1909, changes taking place in other spheres of interest must be measured and properly proportioned. As examples: Today's shopping plazas are replacing the country stores of the early years of Craftsmanship; the covered bridge, romantic and symbolic of an easier day, is replaced by "world's longest span", the Verrazano Bridge, linking Brooklyn to Staten Island; the party line telephone is replaced by the cross country phone connection and by Telestar; and the lure of a visit to Grandma's kitchen gave way to not-soromantic, not so memorable experiences with Sara Lee and Colonel Sanders. The world changeth. So does printing.

Whether or not the leaders of the earlier generations of Craftsmen thought about their educational doctrines in relationship to earlier times certainly can't be tested, but the facts do substantiate the belief that the leaders were aware of the changes taking place all around them. The educational



coverage broadened, as the years passed, wih special programs, called by the general term "Nights", devoted to penetrating reviews and discussions of single-topic areas such as these:



"Bookbinding Night", with Frank Fortney, from Russell-Rutter Company; "Rotogravure Night" with the Secretary of the Gravure Foundation, M. Raoul Pelessier; "Typography Night", with world-famous typographer, Frederic Nelson Phillips; "Ink Night", with Robert J. Butler, Service Manager of Fuchs and Lang Manufacturing Company; "Color Photography Night", with Canada's leading photoengraver, Reginald Batten of Rapid, Gripp and Batten; "Pressroom Night", with Perry R. Long of Hearst Publications teaming with the entertaining Summerfield Eney, Jr., Champion Paper's man-about-the-town's pressrooms.

The "Night" concept of programming covered all the bases—attracting record attendance with the result that administration-after-administration carried on the idea with equally enthusiastic acceptance. For a spell, the "Night" program format was expanded to include the manufacturers of press and auxiliary equipment. For example, "Harris Night", "Miehle Night", "Miller Night", "ATF Night". So was revealed the whole truth and nothing but the truth so help

them Harris, Miehle, Miller, et al.

The boys at Tileston & Hollingsworth, the papermakers, enjoyed a wide open trunk line to the Club's program chairmen during most of The Middle Years. T&H, in those days, circulated an annual calendar with novel appeal—the calendar sheets were designed by twelve different artists and printed by twelve different printers. Shortly after the first of each year, after printers had had sufficient time to examine the pages, the Club played host to the T&H people and their critic who presented his own evaluation of the pages, then opened the meeting to the audience for opinions pro and con. Delightful evenings, every one, with designers of note such as Melvin Loos of Columbia University Press, and O. Alfred Dickman of the Herald-Tribune.

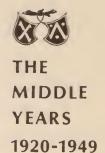
Program chairmen need little reminding that "star" attractions for Craftsmen's meetings are not easy to come-by. But it is a matter of programming record return engagements were demanded for some of the speakers during The Middle Years. One speaker, who was held in high esteem, later received the

acclaim of the Club by being voted an Honorary Membership. That speaker was Lex W. Claybourne, president of The Claybourne Division, L. B. Cottrell & Sons Company, press manufacurers. Lex spoke often on subjects of special significance to technically-inclined members: "What's Ahead for Letterpress", "Pressroom Problems and New Developments" and "Plates and Platemaking". History recalls that Lex was not a speechmaker, "he was a talker, talking the language of the journeyman printer and his supervisor; they understood each other since Lex talked about their problems and provided practical answers. These were give-and-take sessions that never failed to attract the men from the shops."

Do you recognize any of the names that follow? Will Ransom, *Christopher Steidinger*, Arthur S. Allen, *Harry Flowers*? Experts all. Everyone a repeater on Craftsmen's programs said to be among the greatest attractions during The Middle Years.

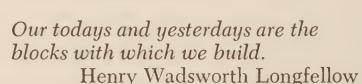
Will Ransom was an acknowledged leader in the world of typographic design. His skills were world renowned. His design, the delight of the typographers among the Craftsmen of that day. . . . Justifiably, Chris Steidinger was labeled by his fellows "the miracle man". The affable and dynamic Chris earned that formidable reputation not only by his letterpress artistry, but because he generously shared his craft, his experiences to last dot of a 133 line screen halftone. Craftsmen turned out in droves when Chris spoke. By his unorthodox platform manners, Chris created the desire among Craftsmen present to get into the act. History recalls they did just that to everyone's delight. Chris made it a point to relive his daily experiences for the benefit of his audience, posing problems encountered and sharing the solutions. It is a fact, when Chris spoke at meetings, the manager of the Buildings Trade Club -wasn't his name Munroe? - called a halt at midnight before the elevators stopped running.

Arthur Allen, mentioned two paragraphs back, was world-famed as a color scientist with a yen to talk to printers about the problems of faithfully reproducing originals for which he had established color standards—originals such as fabrics for wearing apparel, wools for rugs, tile for floor and wall coverings. Because he believed he understood the printer's problems when reproducing authentic colors, Mr. Allen wanted the printers to understand his problems. In this mood, Mr.



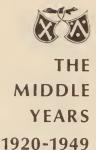
Allen shared many programs with the Craftsmen's Club.

Harry Flowers is a Club legend. Two years ago the Board of Governors voted Harry an Honorary Governorship, since he had served on the Board, uninterruptedly, for a longer period than any other living member. (Harry was first vice president from 1953 to 1955.) In The Middle Years, Harry's company was one of the city's principal manufacturers of printing plates. The industry of the time regarded Harry as "last word" in ideas for color reproduction. For the benefit of fellow Club members he regularly poured out his suggestions to improve pressmanship as if he turned on a faucet. Although Harry is now retired, he nevertheless remains in constant communication with the leaders by mail, and on occasion, will journey from his Long Island home to attend a meeting of special interest to him. Talking with Harry continues exhilarating; his recollections are so sharp and deep.



With the country involved in the European war that would stretch its tentacles to embrace the World, the problems increased for the printing and allied industries. The essential materials for war were also the vital materials used in the manufacture of printing machinery. New developments were filed for a future date. Ink was scarce, because the pigments were needed for wartime processes. You may recall how the Lucky Strike cigarette people developed a catchy slogan titilating the readers of advertisements and the radio-listeners. "Lucky Strike Green Has Gone to War". That patriotic message obviously asked the cigarette smoking public to recognize this ink-saving maneuver for what it was, patriotic. Full-coverage of green ink-Lucky Strike Green-that graced the cigarette pack from its inception disappeared from its familiar place. The familiar red bullseye with Lucky Strike emblazoned in the center was printed on a clear white background. Lucky Strike "green" had truly "gone to war".

The most serious shortage the printers faced occurred when the papermakers rationed supplies. Like pigments used in the manufacture of inks, woodpulp ordinarily used for papermaking, went to war in the form of explosives. Understandably,



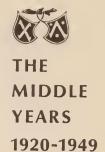
paper was scarce—or as the grammarians of that time put it horribly, "paper was in short supply". Obviously, words weren't.

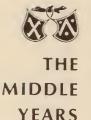
The Club's program chairmen, cooperating with the Printing and Publishing Division of the United States War Production Board, also with the U.S. Government Printing Office, devoted many evenings to discussing methods of "stretching" the supply of paper. Not that the regulations coming out of Washington weren't already forcing printers to try printing on air. But, the Craftsmen took serious steps to help themselves stretch their rationed paper supplies by using every ruse in the book to obtain replacements. Premier among the strong steps in self-interest, was the Club's cooperation with the Graphic Arts Victory Committee, two of the four founders, Ernest A. Trotter and Charles V. Morris, having close ties to Craftsmanship. GAVC recommended an intelligent paperstretching program and they carried the message into every print shop and to every printers' customer. For history's sake, the record should show that the Graphic Arts Victory Committee went on to become the Advertising Council, today a public relations service maintained by both Government and advertising associations.

Again for history's sake, the record should show that the Club cooperated with past President and Public Printer "Gus" Giegengack in his efforts to obtain closer cooperation between printers and government agencies. "Gus" spoke on several occasions during the War. The records are quite plain about one meeting with "Gus". He told the members "How to Negotiate a Printing Contract With the U.S. Government Printing Office." But as clear as the records are, there is no indication

of the members' response to "Gus's" suggestions.

World War Two came to an end, as all wars must, and with the changeover, the subject matter of Club programs increased in sophistication, emphasizing more and more new processes, new developments, new products and new techniques. Kodak, for example, introduced Ektachrome at a Club meeting. The Phototextype Composing Machine bowed at a Club meeting. Craftsmen were first to see Fairchild's Photo Electric Engraver, R. Hoe's new web offset jobber that produced at record speed of 30,000 impressions an hour, luminescent printing, plastic duplicate plates; all the latest developments in plates and platemaking equipment. The





1920-1949

Craftsmen participated in showings of new things either at launching, or in the second stage; the Club was always near the top of the list since by this time, it proved to be number-one sounding board for manufacturers with products to show. This is an additional fact culled from history: the Club was the first group to learn about Xerography, when Homer Hirst of the Haloid Company, predecessor company to Xerox Corporation, spent an evening discussing this innovational imaging process.

All the programs of the late-war and early postwar period might have been devoted to showings of new products and talk about new ideas, but programming options were considered and subject matter selected with care. When John Donald was President he developed a revolutionary approach to a series of serious discussions about the new premakeready systems and materials. Weeks in advance of the meetings he circulated questionnaires among the members, seeking information, asking about personal experiences encountered, requesting suggestions for improvements.

Armed with the information requested, *John* prepared his programs for presentation, devising means of encouraging the participation of the members who had collaborated in the program as well as the members attending who hadn't responded to the surveys. Quoted a Bulletin editor in *John's* administration: "Most enthusiastically received, most inform-

ative meetings the Club ever held."

Administrations appeared to vie for guerdons in audience-involving events. Some were mentioned a few pages back as features of "Apprentice Nights". Programs titled "Stump the Experts", were regular features, patterned after a popular radio feature. Purpose was to set up a panel of experts as sitting ducks for the weisenheimers in the audience. History says the experts did quite all right. This is not surprising since the panels comprised such qualified experts as this team: Russ Hogan (letterpress), Al Luddle (Offset), Frank Ritz (Gravure). Long after Jim Hatton served as President he enjoyed great popularity as a moderator of some of these novel programs. His "steady wit and judgelike demeanor controlled the sessions, drawing everyone's praise". Well, almost everyone.

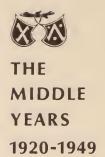
Harvey Glover, while President, and even after he had served both as Club President and President of The International, excelled in the role of moderator of panel-programs.

No other kind of educational meeting delighted *Harvey* quite so much. It must be reported with veracity that the members returned Harvey's feeling. He believed staunchly in the power of any device that would provide a spirit of participation for the audience. He wanted those who attended the meetings to be able to justify the investment in time.

The late middle years saw the introduction of many Club members who were to become notables in the annals of New York Craftsmanship. Ernest R. (Ernie) Schmattola, for example. He talked on numerous occasions, always about the scientific age of printing. Ernie, a scientist of sorts, an expert in optics, a mathematician of great merit, applied these academic interests to his favorite art, printing. With considerable success, it must be reminded. His own inquisitiveness satisfied, Ernie demonstrated at great length, hoping to encourage others with scientific leanings to test, to examine, to pre-do everything so that all possible troubles would have been anticipated by the time the press rolled. For a great many years Ernie, as Chairman of the Club's Test and Research Committee, assigned scientific problems to members of his committee for presentation in "professional society" format to the membership at each May meeting.

The name Russell Hogan on the announcement for the monthly meeting was tantamount to guaranteeing the need for the SRO sign. Russ enjoyed widespread acceptance for the "down-to-earth" aspects of his talks, regardless of the composition of the group he addressed. Russ always made comradely presentations. You believed you belonged in the audience when he talked. At this point in his fine career, Russ had long since put aside his printer's apron. Nevertheless, he could have been comfortable wearing it while he talked, because when he talked printers listened intently, not with one eye on the door leading to the bar. This is high praise indeed. The Bulletins of the period—the late middle years indicated Russ was sought after as a speaker by other clubs from cities far from New York. A pity Russ passed away in his prime-August 4, 1955-before printing turned scientific. Russ would have been so much at ease in this age, so enthusiastic about learning the mysteries of the exploding sciences affecting the relationship of ink and paper.

Russ's fame reached the attention of The International. He



occupied the various chairs of office with distinction, and he was president during one of the real growth years of the "Share your Knowledge" crusade. *Russ* represented his Club with honor wherever he traveled.



THE MIDDLE YEARS 1920-1949 As the industry grew in sophistication, so, too, did the Club's leaders, recognizing the increasing need to develop the total management point-of-view. The original reason for organizing the Craftsmen—improving the craft by improving the craftsmen—never was forsaken. With so many objectives arranged like ducks in a row, it was impossible to strike them all in one fell swoop. So, the squeaky wheels received the lubricant, with management training projects suffering from inattention. That is, until The Middle Years.

True, almost every programming effort was geared to help foremen and supervisors improve their performance potentials. But the emphasis on employee-handling didn't occur until *Henry Schneider's* administration when a ten-week seminar was arranged, titled "Human Relations in Industry". This was conceded to be a hifalutin way of saying: "How to get along with the monkeys under you". The idea of "Human Relations in Industry" was *William Patrick Gleason's*. (Ditto the quotation.) He of the twin star-points for eyes that penetrated farther into the future than almost any Craftsman who ever wore the imprimatur of Johann Fust and Peter Schoeffer.

Great lessons are learned usually in simple and everyday ways.

Pearl S. Buck

Programming of The Middle Years, as sketchily related in these pages, acknowledges the extent of the Club's activities devoted to education. How much greater the actual experiences must have been. How enthusiastic the reports in the trade press must have appeared to the readers. Little wonder why the Club roster enlarged. The Club of Printing House Craftsmen of New York—remember, it changed its official name from New York Club of Printing House Craftsmen when it incorporated in 1930—was the scene of the graphic arts action during The Middle Years of Craftsmanship. As membership chairmen will be quick to exclaim, "good programs, good fellowship hold members once attracted, but someone must soften prospective members for the clincher, the mem-

bership chairman and his committee". Of these, there have been some genuine worthies, history makes clear for posterity.

One membership giant, a real persuader with knighthood credentials, was *DeWitt A. Paterson*. He performed heroically as master recruiter in the early years. *Fred A. Travelena*, *Sr.* served in the same role during the later middle years. In a recent issue of "Share Your Knowledge Review" a story of *Pat's* death appeared. He was 80.

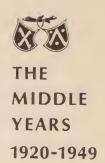
Pat devoted many of his years in Craftsmanship as chief recruiter, a self-appointed role in behalf of all clubs, because his work took him to various parts of the world. He recruited many of the foreign members. Notwithstanding his general recruiting tendencies, New York was Pat's principal base and recruiting members for the New York Club his greatest interest.

Pat established an enviable record as recruiter, persuading, the estimate is, at least one thousand printers to join Craftsmanship. When his firm transferred him to the West, Pat recruited himself into the Chicago Club where he remained a member until his recent death. He became president of the Chicago club, subsequently holding various appointive and elected positions in The International. DeWitt Paterson was a fabulous Craftsmen.

Fred Travelena, Sr. matched Pat's successes in the recruiting department, confining his member-hunt to the New York area because his sales territory comprised Metropolitan New York. Fred came by the art of persuasion quite easily since he spent most of his life in sales, selling ink for the Charles Enu Johnson Company and, at the time of his retirement, for Interchemical Corporation. Fred had something else going for him in his recruiting. He was a personality of some fame. As a young man he gained intercollegiate recognition as the champion cross country runner while performing for the Violet of New York University. He went on to greater fame by representing the United States in Olympic competition. When his competitive days were over, he coached U.S. Olympic teams for subsequent International competitions.

How much better the Club for the dedication of members like *Pat* and *Fred*. Their kind too seldom pass this way.

Induction of members into Craftsmanship was a ceremony of great importance during The Middle Years. You might say





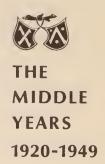
MIDDLE YEARS the ceremonies were more fraternal than at present. One Bulletin editor recalls, "induction ceremonies were courtly occasions, welcome into the Club and Craftsmanship new members aren't likely to forget for a long time." The inductees were considered "members of classes"—classes meaning groups being inducted on a single evening as an honor to a meritorious Craftsman of the time, or of history. These classes numbered from as low as seven members to as high as fifty-four in an evening. On one occasion a class was inducted to honor the Club's World War Two heroes. The ceremonies usually were impressive. The inductees, for the great part, were craftsmen as distinguished from allied tradesmen. At a later date in Club history associate members gained admittance, in ratio of three-to-one, then two-to-one. Now the ratio is one-to-one.

There is no more important committee in the Club than Membership. There is no more important committee chairman than the Membership Chairman. The flow of Club life is the responsibility of the Membership Chairman. Someone somewhere pulls the proper string or pushes the proper button when Membership Chairmen are chosen. That incomparable Millard Friday, Sr. came on the scene in 1950 to carry on in the tradition of Pat Paterson and Fred Travelena, Sr. Millard handed the reins to John Favat with tradition still attached. This past year, with John transferring to Budget, a new young Craftsman possessing many of the credentials of his predecessors, assumes the responsibility for extending the breed. His name is Edward Levy.

The Club's attitude toward membership in The International deserves mention in history, even in a book as abbreviated as this. To read past history is to learn that the Club heartily approved the broad concept of International Craftsmanship. Not that the New York Club's leadership was always in total agreement with The International management. Far from it. But when the New York Club found sound reasoning to oppose a view of The International it did so constructively, rallying with other Clubs, if need be, to gain persuasive power, but aways without rancor. It is a matter of record the New York Club, throughout fifty years of association with The International, collaborated with its plans and its programs with unmatched enthusiasm.

A president of the past so eloquently defined the Club's

attitude toward membership in The International it deserves repetition here. On an occasion when, for some reason, fancied or real, a member of the Board of Governors moved to discontinue affiliation with The International, the president of the past arose to be heard; he said: "As I see membership in The International, it isn't so much what The International can do for our Club, rather membership in The International places a burden on our shoulders requiring our Club to broaden the concepts of The International, to cooperate in The International's program, to extend every activity which in the opinion of The International, serves the best interests of all Craftsmen, therefore the best interests of our industry." That view of the Club's responsibility toward The International is firmly supported.



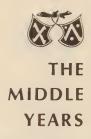
### A friend is a present you give yourself. Robert Louis Stevenson

This review of The Middle Years mustn't fail to mention the Social inclinations of the Club's members during absorbingly interesting times. The second vice presidents, traditionally in charge of fun and frolic, were among the Club's busiest officers. It is not only fair and fitting, but just and proper, to also identify the second vice presidents as prime fund-raisers, since events like the annual outing and the Christmas Party contributed the lion's share of the Club's working capital. In those days outings attracted as many as 700, almost 800 on one occasion. Christmas Parties attracted one thousand or more. "Old Timers" nights attracted members as if by magic. Dinner dances excited the members and their lovelies most every St. Valentine's eve. Steak dinners and trips to the shore for lobsters, clams in chowder and clams in steam, sweet corn oozing butter—all the fixin's, all the sand and seaweed you could eat. These salt water outings lured hundreds.

Testimonials, banner affairs saluting deserving Craftsmen, were favorite social events with the trade turning out. "Gus" Giegengack, then Public Printer of the United States, listened to the accolades of his Club and the tradespeople who had known him while he was a businessman here. W. Harvey Glover, sage and loving, beamed from his throne in the Grand Ballroom of the Hotel Roosevelt, at a reception that would have delighted the King of Siam. The salute to Harvey oc-

curred September 28, 1952 during Russ Hogan's administration. These testimonials are typical. There were more, with

the spirit of Craftsmanship outpouring.



1920-1949

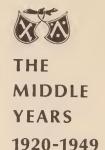
The spirit of good fellowship is almost assured for members upon induction into the Club. Traditionally, Craftsmen laugh together, play together, drink together, linger long after meetings to talk, if not about shop, then about fables and fortunes of the baseball teams, the week ends, the fish they caught as well as those they didn't. Craftsmen gathered often finding ways to solve each other's problems. Their biggest problems were as near solution as the telephone connection to a friend in another shop. Classify it as you will, membership in the Club must rate friendship, fellowship, no lower than second in the reasons for belonging.

The collaborative spirit of The New York Club toward projects embraced by The International is well known and well documented. Printing Week, for example. When in 1949 The International decreed universal commemoration of Printing Week observances, the New York Club responded first, teaming with the New York Employing Printers Association to give The International's public relations effort unprecedented support. The result—most ambitious extravaganza in the nation. Further along in these pages a more detailed report of Printing Week activities is chronicled. It is interesting to know that the celebration in January 1970 will be the twentieth under the combined auspices of the New York Club and Printing Industries of Metropolitan New York-formerly known as The New York Employing Printers Association.

Printing Week, as a project, isn't the Club's only cooperative effort with The International. Granted, Printing Week is a glamour event, sterlingly publicized, attracting large audiences of people other than graphic artisans. But through the years, other projects received noteworthy collaboration.

The club played host to three of The International's Conventions - 1927, 1939 and 1959. Each time the Graphic Arts Exposition—a show of printing equipment—shared the spotlight, attracting considerable attention in its own behalf. Invariably other trade groups held their conventions at the same time, so during the period of the conventions and the shows, New York became the nation's graphic arts headquarters.

The conduct of The International's Convention, undertaken on three occasions by the Club, is not bush-league. It is strictly major-league, involving as many as 100 members from at least four years in advance of C-day, to 90 days thereafter when all the returns are in. The Convention is an undertaking to be viewed with great seriousness. Chairmen of the past two Conventions, Fred Hoch in 1939 and Ed Blank in 1959, frequently commiserate with each other, vowing "to be in Europe" if and when the current leaders consider playing host to the International Convention. That the past Conventions coincided with the exhibitions of printing machinery staged by the Graphic Arts Exposition Company meant adding considerable attractiveness to the Convention. The nearness of the Exposition and its positive allure created additional attendance thereby adding to the Club's Convention responsibilities. Strangely, this is one instance of having one's cake and also being around to enjoy every sweet morsel.



-The Eighth Convention in New York City-1927

Information about this event is skimpy. The Convention was held in the Hotel Commodore, September 5-7, 1927. Forty-two Clubs were represented. The Toronto delegation was largest, numbering over ninety, likely as much as 20 percent of the total which isn't enumerated. The agenda was simple, only two speakers were invited to appear. Business of the blossoming International occupied much of the available program-time.

During this Convention period, the Graphic Arts Exposition occupied the Grand Central Palace. An International historian insists, "the success of the 1927 printing machinery show was practically assured by the involvement of a joint conference board consisting of members of these groups: International Association of Printing House Craftsmen, the United Typothetae of America (forerunner of Printing Industries of America), The International Trade Composition Association, the Employing Bookbinders of America, the International Association of Electrotypers, the International Printers Supply Salesmen's Guild and a host of manufacturers of machinery and accessories." While the active management of the Exposition remained in the hands of the Club, a corporation for the purpose of conducting the exposition was organized under the laws of New York State. William A. Renkel was president;

Augustus E. Giegengack, first vice president and exhibition manager; F. B. Barry, second vice president, Ernest F. Eilert, third vice president, Joseph F. Herberger, treasurer and John Clyde Oswald, secretary.



History indicates, "The management of the exposition rested upon the shoulders of A. E. Giegengack, serving his third term as president of the New York Club. The exposition was the largest showing of machinery, accessories, materials and supplies for the printing and allied trades. This equipment on the three floors of the Grand Central Palace, representing floor area of 64,000 square feet, was valued at \$2,000,000. The show attracted 94,137 visitors. Of that number 4,454 paid admission."

During The International's 1925 Convention the Club hustled for the right to host the 1927 Convention. Other clubs attended the Convention with similar purpose. But when the New York Club released its big guns the other Clubs couldn't mount an appeal of equal impact. The following is a direct quote from The International's new history, "Fifty Golden Years of Craftsmanship":

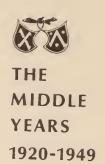
"New York's official invitation for the 1927 Convention was delivered in a dramatic manner by Lieutenant Howe of the Motorcycle Division of the New York City Police Department. After A. E. Giegengack had completed his verbal invitation in the name of the New York Club, a uniformed policeman on a motorcycle circled the room and handed President Faber the printed invitation of the City of New York with the signature of Mayor James F. Walker. The invitation was accepted, and permission given to hold the Graphic Arts Exposition there for two weeks." (President Faber was George A. Faber of New York, the second member of the New York Club to become International president.)

#### -The Twentieth Convention in New York City-1939

The International's new history is authority again for this reference to the Convention sponsored by the New York Club in 1939:

"The Twentieth Annual Convention, September 24-27, 1939, was one of the most remarkable conventions ever held.

It coincided with the 30th Anniversary of the first Club of Printing House Craftsmen in New York City. Yet another reason for the uniqueness of the celebration was the commemoration of the 300th Anniversary of Printing in Colonial America with the Steven Daye Press on exhibition in the Grand Central Palace. A three-cent stamp issue commemorated the event with the blessing of the United States Post Office Department. New York City was holding a World's Fair, and the Fifth Educational Graphic Arts Exposition was going on in Grand Central Palace. Waldorf-Astoria Hotel housed the Convention where W. Harvey Glover served as convention chairman. Registration exceeded 1100 with 53 of the 59 clubs represented. As a special feature of the Convention, The International staged a skit dramatizing the formation of the International twenty years earlier. Past president John J. Deviny and a group of the original delegates took part.



Fred W. Hoch managed the Exposition. When the convention and exposition period was over, approximately \$30,000 was turned over to the Craftsmen's educational fund. Attendance reached all-time high, 116,864. More than 200 graphic arts firms exhibited machinery and accessories valued at over \$2,000,000.

The Club produced a variety of Workshops and Clinics in collaboration with International projects or activities recommended by International presidents. These events were well promoted, well conducted and well attended. In another area of interest, Club members designed covers for "Share Your Knowledge Review", and other members furnished the plates, the typesetting, and the paper. Some of these covers won prizes in The International's "best cover" contest. In the same spirit of cooperation, editors of "The Craftsmen's News" exhibited special pride in their editorial work, their typographic design, their printing, submitting the net result for judgment in The International's Bulletin contest. During The Middle Years, the Club won many prizes.

It is gospel, The International ordained, the New York Club complied. The New York Club believed in International Craftsmanship. The New York Club dreamed the same dreams as The International, keeping pace with The International ideals and ideas as if in close order drill. The leaders of The Middle Years passed on this baton to the leaders of The

Modern Years. As The Modern Years dawned, the Club of Printing House Craftsmen of New York was a vibrant, active organization, 600 members strong, almost every member ardent in desire to contribute additionally to the Club's growth.



THE MIDDLE YEARS 1920-1949 Details of this abbreviated history leave much to be desired from the historian's meticulous point-of-view, as well as from the reader's curiosity. Nevertheless, the "feel" and the "touch" of The Middle Years is distinguishable. The names of the people of history are familiar, even though the figures and the faces may be dim or totally unclear. The events, their dimensions, their varied directions, and their impact on the Club's future are indeed lucid.

The archives and the recollections of things past by active participants indicate the leaders of The Middle Years were bent on building a strong and viable organization, one they could pass on to future generations of Craftsmen with pride. The deeper the probe, the more definite is the impression the leaders planned well. They planned to fulfill the basic tenets of Craftsmanship, improving the craft while improving the craftsmen, broadening the always expansive educational program, participating in more accelerated recruiting, cooperating with other industry groups in activities of common benefit, and finally, by establishing in Craftsmanship-meaning the Club-an acceptable spirit of cooperation with the manufacturers of machinery and supplies. History will pass judgment on the Club's fulfillment of its goals as the middle years ended. The guess is the score will read like this: performance, excellent; dedication to Craftsmanship's ideals: excellent; service-to-members; excellent; service-to-industry, excellent.

All experience is an arch to build upon.

Henry Brook Adams



THE MODERN YEARS 1950-1969



We should all be concerned about the future because we will all have to spend the rest of our lives there.

## Charles Kettering

As Craftsmanship progressed from The Middle Years to The Modern Years, the knowledge-sharing principles of Craftsmanship came eyeball-to-eyeball with that phase of graphic arts futures which would, in less than twenty years time, dwarf all previous developments of importance to the industry.



Earlier leaders of the Club had also faced periods of technological revolution, falling back on that old cliche, everything being relative. But the generation of Craftsmen in The Modern Years would be staring down and living up to all the predictions and forecasts of the postwar (World War II) period. The writers about things-to-come exhausted their supplies of superlatives, superlatives that would soon be seen as understatements, as they cautioned printing craftsmen to get ready, the great day cometh. The push-button age dawned. The computer was then drawing-board fresh, but inklings leaked. While the wonders of offset presses and offset accessories were loudly hailed, wrap-around plates and other letter-press last-stand developments remained, you could say, brazenly in the news.

The pundits didn't stop at the 1960 mark, nor yet the 1970 mark; predictions reached 1980 and 1990, beyond the ken of many. Nevertheless, Craftsmen stood astride the threshold of a revolution threatening to explode as they stared en-

tranced, possibly unbelieving.

Craftsmen succumbed to the wondrous word of the prophets since all around them new and marvelous developments appeared as if by magic. As the years passed, technology provided new tools of the crafts requiring Craftsmen to utilize them with ever increasing skills. The machines increased in dimensions and sheet-accommodations; the machines came geared for color, 2 and 4 units; speed of the machines amazed. Paralleling these advances in technology, hep artists and designers took advantage of the color possibilities. As the press-sheet accommodations grew larger, the print runs lengthened. The delivery requirements shortened, keeping



THE MODERN YEARS 1950-1969 the incongruities of the situation in high gear. The demand for books and periodicals skyrocketed into production numbers almost beyond comprehension. Web offset, starting from scratch, certainly with a handicap in units, bloomed as a means of reproduction to Billion-dollar proportions. The camera supplemented the tools of the composing room, the invention of perfect binding machinery revolutionized bookbinding, ushering in a new book publishing era—paperbacks. A whole new, wide, wonderful world of opportunity beckoned everyone in the graphic arts, with emphasis on Craftsmen and Craftsmanship, because Craftsmanship was geared through many years of knowledge-sharing experience to carry the developing information to Craftsmen, a large part of the industry personnel, by its own unique means.

The glory years of Craftsmanship waited in the wings, ready to assume the starring role in the science-fiction drama about to unfold. The leaders prepared for come-what-may. Henry Schneider's administration drew to a close. His first vice president, William Patrick Gleason, came on strong as the next president. James L. (Jim) Goggins and Edward G. (Ed) Sanna were back-up. New-reliables for the years to come, available and ready, Harry Flowers, Charlie Smith, Carl Westhelle and Ed Blank, sat in the bull pen, their time in

triple A at end.

Although these new leaders for the new era were craftsmen—little c as well as Craftsmen, big C—some of them card-carrying, all of them able to loosen their ties, roll up their sleeves, slip into their aprons to fill an existing breech, they nevertheless admitted to being more management-minded than craft-minded. They saw in the future opportunities for Craftsmen to become managers, applying their skills and their knowledge from posts of management rather than at the stone or at the press or in the superintendent's chair.

Elsewhere in this little volume, when drawing imaginary blue prints of leaders' designs for history, evidence materializes indicating The Modern Years would be utilized to im-

prove Craftsmen's abilities to manage.

As indicated earlier, *Henry Schneider's* administration moved in the direction of an organized management training program almost from the moment of installation. *Bill Gleason* occupied the dean's chair as the Club embarked on a bold and revolutionary educational venture with determination to see

it through to the finish. Finish it did, this initial training project, with a flourish, and to the effusive praise of those members who attended ten two-hour classes. Almost fifty registered for the series, and so it is recollected, better than ninety percent of the students finished the course, skillfully enough to win Certificates of Merit from Cornell University's Extension Division. The course was titled "Human Relations in Industry." The lecturers, professional industrial psychologists and educators, edited and produced this ten-week program expressly for printing plant supervisors. History reveals the program was repeated twice, "upon demand", comments the editor of the Bulletin. The members who matriculated in the course paid the bill; the Club did not subsidize the project. This side comment alone is reason enough to evaluate "Human Relations in Industry" 21-karatgood in the Club's member-relations efforts.

The administrations of *Jim Goggins*, *Ed Sanna* and *Ed Blank* clung to the management line in their educational programs. It remained, however, for the period of *Ed Blank's* administration—1953-1955—to take up the cudgels for heavy

hitting management-oriented programs.

The ability to think beyond handiwork, the ability to comprehend the true meaning of the new technology, the ability to understand new operational techniques, the ability to effectively pass on that learning to operators of machines, these were considerations of the leaders. From their own business vantage points they could quite clearly evaluate the new developments and estimate their potentialities. They sought the skills necessary to transmit that information to their journeymen in a meaningful manner.

If they were selfish about any one responsibility, it was their desire to know first about everything that was new and developing in the industry. This selfishness could be

understood, could be encouraged.

For just such a reason, many manufacturers, creators of new machines, new accessories, new methods, sought the Club's platform to launch first-showings, first demonstrations, news flashes. The Craftsmen were learning about new ideas and new things from the nag's snout. At the turn of the second half of the century, the programs presenting new developments attracted large turnouts. Edward H. Owen, popular editor of "Printing Production", conducted a frequent feature



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MODERN YEARS 1950-1969 —"What's New In the Pressroom". Hot news from the editor's wire each time he visited the Club. Howard King, an International president, typographic authority and representative for Intertype Corporation, explored "Cold Type"; *Jack Lomax*, secretary of the Club and a sales executive with Reilly Electrotype Company, talked about "New Plate Techniques for Color Printing"—letterpress kind.

Ernie Schmattola continued his series of lectures on scientific pre-measuring of supplies, as he examined them for their suitability to perform on the press. Ernie demonstrated the use of tools he had invented for his testing purposes, going so far as to explain how the tools could be simply made. The Craftsmen sat entranced, as only Ernie could hold an audience.

Linofilm was introduced November 21, 1957. Direct image offset plates debuted in a pre-view, October 17, 1957. The members clamored for more such. They saw themselves sitting on the inside of developments that could change their entire trade.

But good programming of educational meetings, like good editing, and good quarterbacking, too, if you want to stretch the metaphor that far, requires good mix. Program chairmen recognized the needs of the membership, trying to accommodate as many views as possible, but always being aware 100 percent perfection was beyond reach. This fact is certain, during The Modern Years—those following World War II—Management was receiving its share of attention. So was New Developments.

Public Printers frequently visited the Club. In the Modern Years Raymond L. Blattenberger came to town to talk about "Safety in the Printing Plant". He called "Safety" an obligation of Management, and pressed his point with the assistance of Peter Bernard, simultaneously the Club's Safety Chairman and The International's Safety Program Chairman. The Public Printer's partner that evening was a prominent safety-engineer employed by H. Wolff Book Manufacturing Company. In the best program-mix technique, Ray Sandvik of Vandercook and Sons, and Albert Monaco of Blatchford Metals teamed for a popular evening, demonstrating "Aids for the Pressman". Donald Cooke, a printer before he was an author and an editor for John C. Winston and Company, Publishers of Philadelphia, spoke on "Color By Overprinting". Mr.

Cooke's lecture was drawn from his technically interesting book, "Color Printing". Pressmen flocked to hear Mr. Cooke.

The typographic devotees of the Club had their evening when two advertising agency type directors visited to talk about type selection and type reproduction. Frank Powers represented the World's largest advertising agency, J. Walter Thompson; Milton Zudeck represented McCann-Erickson Company, one of the top three International agencies.

Changing pace, the program chairmen developed attractive programs along lines not customarily followed. At this moment in history quality control in print shops was a hot topic, and the hottest quality control property was Donald J. Macauley, turnabout paper technician, then a world famous statistical quality control engineer. He visited the club with a bag of statistics to establish the thought that "Quality Control Programs are For Every Printer". Dwight Monaco, longtime Craftsman, and friend of many presidents, talked about the common interests, the common working programs, of printers and publishers. Practical printer, Dwight was among friends who understood every word he uttered, hanging on each syllable. Edward Orans of Quality Photo Engraving Company and Jack Lomax, Reilly Electrotype Company, teamed more than once on the subject "Letterpress Platemaking".

The more technical minded among the members didn't find

fault with the programming or the speakers.

Lest readers be inclined to believe program chairmen didn't recognize the potential of offset as a prime reproduction process, believe for sure programs about the process and the many collateral interests of offset craftsmen, fit appropriately into the schedules of The Modern Years. These for example: Miehle introduced its Lithoprint small offset press at a Craftsmen's meeting, April 21, 1955. The Miehle #17 hummed in the front of the meeting room for all to see and ah. Norman T. Sneed, the Miehle Sales Manager beamed like a child with a new toy, which it was. William J. (Bill) Stevens chaired the evening, as one more evening shared with the Club. Watching the interesting proceedings, International president, Thomas J. Mahoney, a big-press lithographer, seemed amused by it all.

William (Bill) Winship of Brett Lithograph Co., one of the finest plants in town, and Charles H. (Charlie) Latham, a



THE MODERN YEARS 1950-1969 XX

THE MODERN YEARS 1950-1969 skilled lithographer and consultant on litho matters, frequently teamed to spend evenings with the Craftsmen. Spend evenings was just what Bill and Charlie did, for they talked at great length cheek-to-jowl with Craftsmen eager to take home a share of the combined Winship-Latham savvy.

The Club, together with the New York Employing Printers Association and the Lithographic Technical Foundation, staged a two-day extravaganza, March 23-24, 1954. This closed-circuit television projection of a "Litho Workshop" attracted more than 1000 craftsmen and Craftsmen to the Hendrick Hudson Hotel where they witnessed a variety of demonstrations: Platemaking techniques, modern camera use, handling plates on press, use of instruments for press control; standardization of procedures, and, of course, discussion of ink-paper-press problems. A Bulletin editor recalls "everyone went home happy. . . . greatest educational function the Club ever undertook."

Ed Blank—there he is again, and we are only in the year 1954—joined Jack Abelowitz in a timely topic of the day: "How Will It Print—Offset or Letterpress?" (Or was it, "Letterpress or Offset?" Probably the latter rotation in 1954.) Ed and Jack analyzed identical color subjects reproduced by both processes on identical paper surfaces, explaining the advantages and the disadvantages of each process in relation to print values of the exhibits.

A page-by-page review of the archives offers unswerving proof that offset, as a meeting topic, didn't suffer neglect. This point is purposely, deliberately emphasized so the information can be useful when members are called upon to refute a criticism leveled yet today, at the Club in particular and Craftsmanship in general: "The Craftsmen are letterpressmen; they're only interested in letterpress." Wasn't so then. Not so now. Pass the word.

True education is in the improvement of men through helping them learn to think for themselves.

Robert M. Hutchins

Because craftsmen at the turn of the century were admittedly ignorant of crafts other than their own, the "Share Your Knowledge" movement was considered the proper channel

for informational purposes. Through the years, program chairmen recognized their responsibilities and sought genuine opportunities to share information via educational meetings. Examination of any year's programs offers the evidence the program chairmen fulfilled their charge. For example, Robert Long, editor of "Gravure" Magazine, joined by two experts in gravure printing, Bob McCain of Photogravure and Color Company (sheets) and Bob Brown of Art Gravure Corporation (rolls), discussed every phase of gravure, comparing it with letterpress and offset, advantage-for-advantage, disadvantage-for-disadvantage. As another example of "in depth" study, Richard T. Eveleth of Masta Displays, talked about silk screen printing, demonstrating reproduction techniques, demonstrating use of silk screen in combination with offset and letterpress. A third example: Joseph F. Weiler, of Marchbanks Press, an officer of the Club, joined Harry E. Stoddard of American Type Founders Company in a demonstration, an exhibition and a discussion titled "The Camera in the Composing Room". Phototypesetting was just a pup at the time of this meeting, May 15, 1958.

If the program chairmen were so heavily committed to programming talks on management, on offset, on new developments, on "other crafts", was letterpress as program material ignored entirely? Large negative is the answer. Letterpress programming was short. But the spotlight was in sharp

focus.

More than 2600 Craftsmen, craftsmen and curious from near and far, gathered in New York City, Saturday, September 27, 1958 to participate in a Workshop called "Letterpress Forum", jointly sponsored by the Club and the New York Employing Printers Association. The project, involving closed-circuit television, linked three locations: The sending station, a "studio" in a showroom at 426 West 33rd Street, and seven meeting halls situated in nearby hotels, the New Yorker and the Statler Hilton. "Everyone had a ringside seat", recalls Ed Blank, who was involved in every em and en of the undertaking. "Everyone sat at a ringside seat", repeated Ed, adding, "with a box lunch at his side." Perfect, but a totally fantastic and unbelievable day.

Nine manufacturers demonstrated their wares in this allday event. Performances were "live"; pressroom, composing room, camera room, plateroom were mocked-up; demonstra-





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tors were professional. These products were demonstrated: The new 3M Makeready System, duPont Photopolymer printing plates, the PDI Scanner to make separation negatives for letterpress platemaking; the Vario-klischograph, the electronic engraving machine for letterpress plates, the Dow Powderless etching machine, the Kodak three-color letterpress printing process; the Fairchild Scan-A-Graver. The day was packed with information exclusive at the time. Some curious lithographers attended. One croaked, "... a dieing gesture, a last gasp...." Scoffed another, "Whistling by the graveyard...."

Notwithstanding this minority view, the Letterpress Forum enjoyed overwhelming praise. The consensus, "Bravo"! Mustn't forget the moderator, that old smoothy, that old inkstained hobby printer, that famous radio and TV commenta-

tor, Ben Grauer.

For six of the years in the 1950s, Ernie Schmattola conducted Test and Research Reports during May educational meetings. Ernie moderated in his free-wheeling and informal manner, sharing knowledge so dear to his heart. The knowledge he had discovered by personal research, by personal testing and by constructing testing equipment with his own hands, he wanted to share. He tested in practical situations at the plant of Publishers Printing Company and he reported the successful studies so others in the Club could enjoy the fruits of his experiments. If a member was inclined to make a machine Ernie demonstrated, the instructions were forthcoming. Members of Ernie's team who reported on studies assigned them were: Edward Blank, Publishers Printing Company; Herbert Ahrendt, Ahrendt, Inc.; Jack Lomax, Reilly Electrotype Company; Stanley Walkwitz, Publishers Printing Company, Fulvio Zingara, Dun & Bradstreet Company and Charles V. Morris, Reinhold Gould, Inc. On many occasions, the Committee accepted invitations to speak before clubs in Baltimore, Maryland; Washington, D.C.; Worcester, Springfield and Boston, Massachusetts.

Program chairmen during these eventful and growing years were: Ed Sanna, Ed Blank, Harry Flowers, Charlie Felton and Lou Van Hanswyk. Of these successful practitioners in programming, four of them, Ed Sanna, Ed Blank, Charlie Felton and Lou Van Hanswyk, advanced to president. (Harry

chose to devote more time to his business.)

The leaders of The Modern Years couldn't be accused of

running in place. Time wouldn't permit that luxury if the Club members would be as well informed as the founding fathers intended. However, despite the preoccupation of the programmers with education, and reporting new developments, the Club's social affairs never suffered.

Typically, the Craftsmen were very much in evidence when the Big 6 Typographical Union celebrated its 100th birthday, May 6, 1950. June 17, 1950, the members turned out for the liveliest outing in history; so the reports indicated. The first meeting night of the season, September 28, 1950, locked in the 25-year members and feted the "old timers". (Some Craftsmen wait from year to year to snap out of it at this bash.)

Earlier that year the Club and the industry turned out in record numbers to fete *Russell J. Hogan*, past president of the Club and past president of The International. The Testimonial Dinner, a gala-gala event—dinner and dance—honored *Russ* in the Ritz Carlton Hotel. The Craftsmen loved these Testimonials, because they loved those receiving testimony. Craftsmanship is like that, warm and coveting, admiring and happy in another member's good fortune.

Dinner dances were regular events in those days. Pity the custom hasn't carried over.

The Printing Week banquets blossomed into black-tie elegance, as the famous of the nation visited New York to be honored with the Franklin Medal. Black tie makes an event very social indeed. Function with a cap F.

The Craftsmen's desire to gather socially has bloomed luxuriantly to the greater honor and glory of the Club, because as the wives and sweethearts of the members joined the functions, friendships flourished and strong bonds united groups. This sense of deep respect, member-for-member, family-forfamily, is responsible for many of the Club's successful undertakings.

The more the Club's educational programs are examined, the more amazingly it is indicated the leaders made very good use of the allotted time. After all, there are eight months in the educational calendar: January must be assigned to Printing Week; February, March, April—these are definitely the domain of education, but May frequently is only part-educational since new officers are installed, June is outing-month; July and August are vacation-months. September, the first month of the new educational year is part educational, part



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THE MODERN YEARS 1950-1969 social, the 25-yearers are acknowledged; "old timers" come to mingle with friends and, as one old timer put it recently, "see who can tell the biggest lies"; October and November are genuine educational months; December closes the year on a social note, the Christmas Party shared with The Printing Supply Salesmen's Guild.

So, the program chairmen must fit their educational plans to three months in the first half of the year and three months in the second half. Confined to this tight schedule it is easy to understand why so many extra-curricula events squeeze into the Club's calendar—Workshops, Plant Visits, the Letter-Press Forum, the cooperative meetings with the Graphic Arts Technical Foundation, Automation Study Sessions in cooperation with The International. These are only a few of the extras.

The big manufacturers came to the meetings to demonstrate the "newest" in the kind of equipment Craftsmen should know about. Carlton Mellick, then vice president for sales of the Miehle company, and a coterie of engineers, hoved to one evening with the story of Miehle's new "Sheet Fed Rotary Press Story". Biggest news of the period. Mr. Mellick handled the presentation with *Mal Brewer's* assistance, of course. Mr. Mellick became president of the company when it merged several times to be Miehle, Goss, Dexter. Mr. Mellick was always a good friend of Craftsmanship. He retired recently.

The members were impressed with Mr. Mellick and with his machinery. Pressmen and superintendents believed meetings like this one belonged to them. They almost resented the presence of non-craft people. But, because everyone likes to be well informed, a great many non-mechanical people came out. The conditions were repeated when Lex Claybourne of Cottrell Company's Claybourne Division came to town. The Maitre-de set up extra tables when he knew Lex was dropping in. This time, using slides, he introduced the new Claybourne sheet-fed multi-color letterpress equipment. Lex drew 250 members and guests, a goodly crowd in any year.

On another evening, manufacturers of new equipment intended for use in small offset shops demonstrated their latest developments: Eastman Kodak, Kenro Camera, Azoplate, Gavaert, nuArc, 3M, American Type; they were all there. On another evening Harris-Seybold introduced their wrap around

press, a press said to make letterpress competitive with offset. (The claim is the manufacturer's; not history's.)

The members signified their approval of meetings like these. They wanted more. A member remembers attending a demonstration of pressroom accessories. Among the new things being shown was a Densitometer. Impressed, the member purchased one. "Today the Densitometer is an essential instrument of control in our pressroom where we have developed awareness of superior quality as a fact of life." Everyone likes to be the first in line at the World's Series, everyone would like to be the first to drive down the street in the new 1970 Buick. Similarly, Craftsmen attend meetings where news is being made because they want to be "first to know", if not first to use.



Panel shows, problem-solving programs, attracted large audiences. One of the more popular panels featured *Kendal (Pete) Slade*, Club president and superintendent of the printing plant at United Board and Carton; *William Hemeker*, superintendent of the printing plant at Continental Paper Company's Carton Division; Harold Goldstein of Neo Litho Company; *Felix Loof*, crack color pressman at Charles Francis Press; Joseph Campagna of Publishers Printings-Rogers, Kellogg Corp.; and *Wolfgang Hager* of Heidelberg-Eastern. Questions flew fast and furiously. Answers kept pace. But a good time was had by all, with everyone participating.

Phillip C. Evanoff, sales service specialist for Mead Paper Corporation, came to talk about paper and ink problems and remained to stage a lively one-man-panel show with as exciting a give-and-take exchange as any involving a four-man panel. The members respected Phil; they recognized him for the expert he is, made him feel very much at home, then, as was their wont in that time, they proceeded to tear him apart, but as you would only a friend. Phil gave as well as he took, with the result an informative evening, in good fun.

The administrations of Ed Sanna, Ed Blank, Pete Slade, and Charlie Felton are so fresh in the minds of today's Craftsmen the history of the Club during their terms-of-office might be considered superfluous. If that point-of-view is correct, then the administrations of Louis Van Hanswyk, Stanley Walkwitz, Paul B. Chaput, William F. Haggerty, Joseph J. McCall, Charles V. Morris and Frank Petersen could be



MODERN YEARS 1950-1969 thought of as historical excess baggage. But since history is written for the edification and entertainment of generations that follow-emphasis on edification, no doubt-the story of that period in Club life could turn out to be the most fruitful, the most rewarding of the Club's sixty years of existence. The affairs of the Club experienced stresses and strains during each decade of history; each period undergoing growing pains peculiar to the prevailing economical and the technological conditions. But no period like the last decade of The Modern Years, experienced such a high state of change and the number of changes. These conditions posed serious problems of education for the Club's facilities; these conditions made demands upon the Club and its financial capabilities far out of proportion to experiences of the past. Yet the leadership plotted the proper course, readving the Club for the continued expansion of graphic arts machines and methods.

> The future belongs to people who create sound ideas to meet the forces of change.

E. M. deWindt

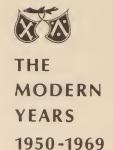
The Club, throughout history, performed its duties to its members and to the industry with one eye on public relations values to be gained from successful activities. Past leaders considered good public relations, good press, important to fulfillment of the Club's total objectives. They sought a favorable image. They created a favorable image. Craftsmanship became an industry institution. The leaders of The Modern Years carried on that view toward image. If anything, they

improved, enhanced the value of the image.

Printing Week promotions represent the principal public relations effort of The International. A large budget is alloted to that project. Aim of The International is to involve the local Clubs in a chain of Printing Week promotions coast-tocoast, and, to coin a phrase, border-to-border. Under the leadership of Henry Schneider and Bill Gleason, the idea of broadening the base of Printing Week beyond any program that the Club could afford, carried to the doors of The New York Employing Printers Association. The proposal favorably impressed Don H. Taylor, then the principal professional officer of the Association. The Association would certainly consider it a privilege to join the sponsorship of Printing Week; the Association would conduct its annual Exhibition of Printing during the Printing Week. The Association would attract other groups to support and extend the Printing Week theme. The NYEPA fulfilled its promises. Printing Week In New York—1950 ushered in an entirely new kind of Printing Week celebration, a cooperative undertaking not yet equalled anywhere in the country.

The new age of Printing Week commemorations began in 1950, but the celebration didn't reach extravaganza proportions until January 1952 during Jim Goggins' administration. Then the event officially changed its name to Printing Week in New York 1952. From that point on, each Printing Week was dated. Printing Week celebrations reached spectacular status many times since 1952, but until then, that year's salute to Benjamin Franklin, printers' patron, was the most memorable. That year ushered in a totally new format, not yet black-tie-important, but giving signs of heading in that direction. The opening banquet, majestic in every detail in the posh surroundings of the Hotel Biltmore's roof, drew a record attendance for printers and friends. The main ballroom of the hotel housed the Exhibition of Printing which opened its doors to the general public the following morning. The choicest fruits of the town's printing presses were hanging for all to see, peruse and admire. Printers and their customers in fine fettle gathered to admire the handicraft, to think kindly of Franklin, honor his memory, to dine well and finally look on while a famous American received the freshly conceived Franklin Medal with its famous inscription: "He snatched the lightning from the sky and the sceptre from the tyrants." The recipient, it was hoped, would utter a remark to match in response because the honored guest's responsive commentary was being broadcast on one of the bigger New York radio stations, and the dailies' political reporters were breathless in their patient wait for the bon mots.

Everyone was impressed with Printing Week in New York 1952. The identical bash could have been repeated the following Monday night and the same guests would have returned. Printing Week in New York 1952 arrived with a splash. Beginning with Printing Week in New York 1953, the event assumed influence not only in the printing and allied trades,



but among the creative fraternity, the printing buyers, the production people, the advertising groups.



Printing Week in New York receives National acclaim today as it did in years past for many reasons, the depth of the program, the involvement of so many trade and customer groups, the collaboration, week-long, by the New York School of Printing, the magnificence of the Exhibitions, the workshop sessions that draw such large audiences, the interlude of short motion pictures, interesting private exhibits relevant to the industry; and the fact that Printing Week in New York means what it says, it starts on Monday of the week in which Benjamin Franklin's birthday falls, and it closes Saturday after a traditional luncheon of the Benjamin Franklin Society. Printing Week in New York receives acclaim for another and most appropriate reason: The daily press is interested, the radio stations, one or another of the New York stations, each year carries the principal speaker's address, and at a press conference preceding the banquet, the principal speaker is beseiged by inquiring reporters. Since 1952 the principal speaker and honored guest of the event is a famous American who receives the now greatly coveted Franklin Medal. General Walter Bedell Smith of World War II distinction, and a member of President Eisenhower's cabinet received the Award, January 1952. Jim Goggins treasures the picture snapped that wonderful evening as he sat beside the General at the banquet table. Through the years, Printing Week in New York honored many prominent Americans; many Club presidents clasped the hands of the mighty. They love to tell their grandchildren about "that night I shook the hand of ....."

Review these names of famous Americans; be proud you are a Craftsman, and an American: 1953, Paul G. Hoffman; 1954, Henry R. Luce; 1955, Thomas E. Dewey; 1956, President Dwight David Eisenhower (The president was ill. Secretary of Defense Charles E. Wilson accepted the award.); 1957, Bruce Barton; 1958, President Harry S. Truman; 1959, Eric Johnston; 1960, Henry Cabot Lodge; 1961, Allen W. Dulles; 1962, General Maxwell D. Taylor; 1963, General Lauris Norstad; 1964, Ralph J. Bunche; 1965, Norman H. Strouse; 1966, Dean Rusk, (Since Mr. Rusk was detained, United Nations Ambassador, Arthur J. Goldberg, accepted the medal and responded for the Secretary of State.); 1967,

Admiral Hyman G. Rickover; 1968, Senator Charles H. Percy; 1969, General William C. Westmoreland.

Ed Sanna, Ed Blank, Pete Slade, Charlie Felton, Lou Van Hanswyk, Stanley Walkwitz, Paul Chaput, Bill Haggerty, Joe McCall, Charlie Morris and Frank Petersen continue to boast about their moment in history with a distinguished American like those who have been honored with the Franklin Medal.

To coin another phrase, Printing Week in New York, as an image builder, packs a wallop.

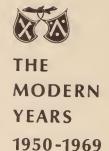
Printing Week in New York means many things to many people. Salesmen love it. No more effective public relations event exists to support their selling. The finest of New York's printing production hangs gloriously for all to see; the people who pay the bill for the printing; the designers; the producers of the exhibits; the printers—the pressmen, the platemen, the cameramen, the fellows who set the type. Crowds came to linger, examining the exhibits with critical eye and, often, caustic tongue, wondering out loud . . . the judges must be blind, how could they let this thing hang? When the coin was flipped, the judges beamed; this is beautiful, this man knows how to use type . . . what color coverage . . . heavens to Betsy, no hickies.

A grand spirit pervades the halls whether the exhibition hangs in the Hotel Biltmore, where Printing Week debuted, Hotel Commodore where it held forth for so many years, or, more recently in the magnificent, sun-splashed accommodations of the gallery resplendent on the second floor of the Union Carbide Building, 47th Street and Park Avenue, Manhattan.

In 1969 the Printing Week banquet moved to the Grand Ballroom of the Waldorf-Astoria Hotel. Not since The Early Years of Craftsmanship in New York have the Craftsmen dared set foot in a hotel as elegant as the Waldorf. True it is, the Craftsmen have come a long, long way.

They would do well, in this hour of triumph, to bow West to 461 Eighth Avenue where the great goddess PIMNY stands majestic and benevolent.

Craftsmen are well represented in the councils of Printing Week in New York. Members serve prominently and effectively on Task Committees, formulating many of the programs, assisting in conduct of some, particularly those of later





THE MODERN YEARS 1950-1969 years. Bill Gleason while he lived, Henry Schneider and Charlie Morris, played major roles in every phase of the creation and production of the event. During the past four years, since Don H. Taylor's retirement, Charlie has chaired the Task Committee. Historically, the Club played host to the visitors who attended the Printing Week Workshops. When the curtain fell, the guests gathered for refreshments and Club members became gracious hosts.

With Charlie Morris steering the project, the Club undertook to produce a Keepsake for distribution to the guests at the Printing Week banquet. The first two keepsakes were portfolios containing ten of Ben Franklin's proverbs or bon mots in typographic splendor and ready for framing. These works of art were contributed by the members of the Typographers Association. Beginning in 1953, the Keepsake turned into a book of 32 or 36 pages size 5 x 7. The editorial matter drew on Franklin's writings and contributions to American life. The first book reproduced Franklin's famous piece titled, "The Way to Wealth". A beautiful book, typographically beautiful, artistically beautiful. A work of art that became the first book in The Printing Week Library of Benjamin Franklin Keepsakes. Con amore, the little book was produced con amore, the writer, the designers, the illustrator, the typographers, the plate makers, the printers, the binders putting aside profitable work, devoting off-hours, nights and week ends to the task, all because of the pleasure the little books would give a few kindred souls.

Printing Week in New York is an exciting example of the Club's cooperation blending into the motives of The International masterminding. International hoped Printing Week would become a powerful public relations program benefitting the industry and its people. The New York Club exhibited first its desire to be cooperative, then its creative ingenuity and its production capabilities. The on-going thrust of Printing Week in New York establishes it, almost twenty years after its birth, as the Club's most eminent undertaking. But from the point of view of total impact benefitting The International image, everything—everything else bows to The International's Fortieth Convention—the New York Club's Fiftieth Anniversary—held in New York September 5-9, 1959 in the Statler-Hilton Hotel. This was the monster project of The Modern Years, four years, all told, in the making. The

combination of Louis Van Hanswyk, president then, Ed Blank, the general chairman, and his assistant, Henry Schneider, produced and promoted an event that attracted 1331 paid customers, among them 900 Craftsmen and their families, with the New York Club represented by more than ten percent of the registration. These are the second largest numbers ever toted at an International Convention. (Chicago holds the record, 1404 in 1950.)

Hosting The International, and members from eighty some odd clubs, also included arranging and conducting the Club's Golden Anniversary celebration, arranging the accommodations and participating in the program of the Second District Association, cooperating with the dozen or so other graphic arts groups that invaded New York because the Seventh Educational Graphic Arts Exposition occupied the new Coliseum on Columbus Circle in Manhattan, and maintaining close liaison between the Coliseum and the Convention in the Statler Hilton. "Could never have completed the job if our Committee hadn't so successfully packed almost four years of work into a compact five-day package. I shall be eternally grateful for this record of cooperation." Ed Blank, thanking his lucky stars.

This footnote is worth recording for history, because it concerns Ed: The Club was interested in hosting the 1959 Convention because the Seventh Educational Graphic Arts Exposition would be held simultaneously at the Coliseum. The Club bid for the Convention rights on that basis. Ed started the early stages of planning—mind now, this is almost four years before Convention-time—but was soon to learn the Exposition changed its mind. There would be no Exposition. Good thing Ed is the mover and shaker that he is. He dogged  $Augustus\ E.\ Giegengack$ , the Exposition's number one man, and the Board of Directors. Ed persuaded, cajoled and threatened. The Exposition soon reversed itself, quite wisely as history points out. Ed's perseverance was rewarded, as was, and very happily so, the Exposition's treasury. The turnstiles clicked over 200,000 times.

Ed Blank, a strong man in Craftsmen's affairs since he first joined the Club as a transferee from the Washington D.C. club, proved the perfect choice as overall Chairman of the event. Ed's unparalleled organizational ability went to work



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MODERN YEARS 1950-1969 four years before the Convention would open in September 1959. He plotted the most complete logistical program The International ever created. That program—a book full—continues to serve as a guide to Convention Chairmen. In Ed's detailed plan there was a place for everyone of his chiefs and indians, and there was a chief and an indian for every place. That the home Club inserted players into positions The International failed to "man", is something else again. To the honor and glory of all concerned, the Convention ran like a welloiled mechanism. By any measuring stick, the event was colossal in undertaking, colossal in administration.

September 5-9, 1959 were regal days in the Club's history. While it had participated in two earlier conventions-1927 and 1939-those experiences provided no significant guidelines for tackling the 1959 Convention. Ed's masterminding of the Fortieth International Convention was the more remarkable and the more satisfactory for its originality of design. When the story of the 1959 Convention reached the archives, it was accompanied by the acknowledgment of a "job well done". That Ed's team sighed with relief is understandable, as better than four-years of Club-History had been devoted almost solely to the needs of the Convention and its associated activities. If a chorus sounding faintly like "never again", was detected, that too is understandable. Certainly the time will come again, and in the not too distant future, when the Club will be expected to again host the International Convention and the Exhibition. History will be watching. Question: Will the Club be ready?

When the Washington Club relinquished Ed from its roster, encouraging the New York Club to "put him to work", Washington performed an unforgettable service. Ed contributed vitally to the Club's welfare during his stay here, and he continues on at unabated pace. He was treasurer during Jim Goggins' administration, 1951-1952. Ed advanced to first vice president for Ed Sanna's term, 1952-1953. If you read "The New York Craftsman" during the Ed Sanna-years, and again, for Ed's own term of office, you found his name in the masthead as associate editor. Recollections are he was reporter

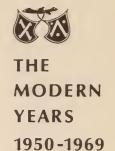
par excellence.

He has never ceased his service-to-Club. Many of the important events produced and promoted by the Club called upon Ed's savvy and perseverance. His imprimatur distinguishes these events. The "Letterpress Forum," mentioned earlier, is evidence. His frequent preparation of attractive programs and his willingness to participate in them demonstrates his interest. When the Automation Study programs began four years ago, Ed was in the creative forefront and also played active roles. He traveled to Clubs in other cities to share his knowledge of automation in the graphic arts. He participated in four Convention programs. This is an interesting footnote to identify Ed's serious attitude toward Craftsmanship, the movement: He has attended nineteen consecutive Conventions of The International. During that stretch, he has appeared on programs a dozen times. That record must be unmatchable anywhere in The International. That Ed's work knows no bounds is apparent at this time in history when he is Chairman of the Club's Sixtieth Anniversary celebration.

The Club is fortunate, The International is likewise fortunate, that leaders are favored by time and circumstance, arising to occasions and unceasingly presenting both the Club and The International in favorable light. Such a member of the Club is Louis Van Hanswyk. Though a latter-day Craftsman, by measurement in history, Lou Van—his friends call him Lou Van—involved himself in a dedicated program of service culminating in his election as president of The International. Characteristic of Lou's depth of commitment to Craftsmanship's principles, he carries on sovereignly, wearing the mantle "past" with great dignity.

Now a twenty year member, Lou entered the Club's official family as secretary in Ed Blank's first administration, that was in 1953. He advanced to second vice president in Ed's second term-of-office, and carried on as first vice president in Charlie Felton's two administrations. In 1959, Lou became president of the Club, teamed with Ralph P. Specce, Stanley Walkwitz, Louis A. Croplis and Paul B. Chaput. Ralph died during his term. Lou Van was reelected. Stanley became first vice president, Lou Croplis, second vice president; Joseph F. Weiler became the new secretary, Paul remained as treasurer.

Lou Van arrived in the presidency with an invaluable background of experience in other administrations and with fine supporting casts. If Lou's term-of-office was to be distinguished for any one area of interest, history would undoubtedly identify him with education from within and educational





THE MODERN YEARS 1950-1969 demonstrated his desires to advance education of deserving graduates of the School by advocating the creation of a Scholarship Fund in the Club's name. The proposal was submitted to the Board of Governors where it received enthusiastic endorsement and approval. The first award was presented during the commencement exercises of 1961, following the selection of the candidate the Committee considered most deserving. This selection-committee, with few personnel changes, has served in the identical capacity since 1961, collaborating with the School's principal, originally with Ferdy J. Tagle—now retired—a staunch proponent of Craftsmanship; with his successor, acting principal Walter J. Schoff, retired second vice president of the Club, and currently with Morton H. Lewittes, who recently joined the Club.

The Club's Scholarship Award, when introduced, amounted to \$500 annually. Recognizing the increase in tuition rates and the costs of living-in, the Award has been increased to \$650.00. Nine winners of the Club's award selected as their college for advanced training in graphic arts subjects, Rochester Institute of Technology, the acknowledged leader in university-level education for the industry. Generations of future Craftsmen should be aware of the Club's investment in industry recruitment. An untouchable, interest-drawing fund is maintained to assure the continuation of the Scholarship Award program, fitting testimony to *Lou Van's* involvement in this worthy project.

Lou's close relationship to education in general, in the New York School of Printing particularly, is indissoluble. He remains the durable chairman of the Club's Scholarship Committee; during 1969 he was named Chairman of the School's Educational Advisory Committee, distinguishing his personal contributions to the school curriculum for the years ahead. Demonstrating their appreciation for his concerned attitude toward the School, its faculty and its students, The Printing Teachers Guild honored Lou with its Man-of-the-Year Award for 1969.

Following his term as president, *Lou* was named International Governor for the Second District. He performed his district-service with the same transcendent interest exhibited in the Club. The district nominated him for second vice presi-

dent of The International in 1962. He won the election; in 1964 he was elected president. In this new post he introduced a most ambitious program, with the record of his administration-1964-1965-indicating he concluded many of his objectives to The International's lasting benefit. Lou acted to broaden the Workshop Program, the nuts-and-bolts of Craftsmanship's educational activities; he pressed for expanded recruitment; he stimulated closer liaison between the clubs and The International; he personalized Club Management affairs and encouraged closer intra-club relationships, over and above the district concept. Ir. Craftsmanship received the impetus of Lou's interest in educating the younger people leaning toward printing and allied trades for careers. Automation received new attention, a project which, by the way, has been endorsed by four successive presidents. He became the only industry executive to condemn printing's role in the spread of printed indecencies. He ordained a "march on obscenity". This enlightened point-of-view received editorial praise, but little else in the way of endorsement and encouragement. Lou's one finger in the dike didn't stem the onrushing tide of indecency in print.

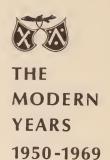
Lou's International administration was aptly called, "The Year of Challenge." Later history must honor the record with the complete Louis Van Hanswyk. He continues his Club work; he accepts each assignment which presidents heap upon him, with determination reminiscent of his early years. His friends have openly accused him of creating things-to-do when none exist. Lou arrived on Craftsmanship's doorstep at a most appropriate time in history; the Club's, and The Inter-

national's.

Tradition by iself is not enough; it must be perpetually criticized and brought up to date under the supervision of what I call orthodoxy.

Thomas Stearnes Elliott

To many—in Craftsmanship and without—the success of an organization is judged as much by the number of registered members on the roster as by its record of accomplishments. To others, a Club's continuous service record, its public relations wallop, its image in the eyes of the industry of which it is



a part, is the all-important measuring stick. They express the quality point-of-view. To this group quantity is not synonymous with quality.

THE MODERN YEARS 1950-1969 These attitudes are opposite, but they exist within the framework of a Club; the New York Club is a striking example of the existence of these conditions. It is difficult in a history such as this to explain, with any degree of real comprehension, why twenty years ago the roster listed almost 700 members and why at this advanced point in Club history the membership is scarcely more than 500.

Some defense of the quality point-of-view is appropriate, particularly so, because at history-writing time, 500 is the number to defend. It would be fitting and proper to say that the Board of Governors is persuaded that "live and active" members are more valuable to the Club than names on a list. In this day and age when the Club pays per capita tax of \$6.50 to The International, concensus of the leaders supports the "live-and-active" appraisal of member-desirability.

In times past, "delinquent" members—members failing to pay the previous year's dues—were carried on the roster with the Club paying the per-capita tariff. Now the membership retention committee, under Lou Croplis, works overtime in an effort to hold memberships showing signs of lapsing. Nevertheless, the magic line that marks lapsation is the date when the Club treasurer must send per-capita payments to The International. No dues, no membership, the Board of Governors has ruled. During the past half dozen administrations, few have been the exceptions to this rule.

While efforts to recruit new members carries on at ever increasing speed and intensity, the retention adjunct of the Membership Committee rides herd over members who demonstrate lack of interest as well as just plain failure to pay their dues. Only when all efforts to retain membership fails does the retention adjunct recommend lapsation proceedings. The Club relinquishes its members only upon acknowledgment of complete failure. The point being made between the lines is quite simple, new-member recruitment is not as easy as it once was. It is incumbent upon each new administration to apply all the known techniques for holding memberships. The more fiscally-minded members of the Board of Governors draw the line on retention efforts only when paying per-capita taxes ceases to be a membership-retention maneuver.

This reference to membership-retention activities is a prelude to a reference to the total membership problem. Before World War II the Craftsmen's Club—the New York Club and those elsewhere-represented the principal graphic arts organizations. Belonging to the Craftsmen's Club became the aim of everybody who wanted to be somebody in the graphic arts, if eligible for membership, goes without saying. The Club began as a foreman's and supervisor's private meeting place, a place where they could discuss common problems. Twenty years passed before associate members—suppliers, manufacturers, etc.—could join. Even at that time in history the bars weren't completely lowered; inclined, si; lowered, no.

The current one-to-one membership formula—one active to one associate member-was introduced into the constitution and by-laws because the Club recognizes the increasing value of associate members. In another move inviting active-memberships, the Governors voted expanding eligibility to include supervisors in the new areas of graphic arts technology, the production managers of periodicals, the production chiefs in book publishing; the production heads in advertising agencies; the supervisors in private plants. In an era of Craftsmanship when it is almost impossible to add enough new members to cancel-out membership losses, for whatever reason, the Membership Committee and its retention arm, deserve all the assistance the rank-and-file membership can provide.

The influx of other graphic arts groups has given desirable prospective members a choice of clubs. Some of these desirables are making another choice. It must be reported for history that the Litho Club of New York attracts more than 400 members, most or many of them desirable as members of the New York Club. Production people of close and kindred persuasions organized clubs to maintain contact with their intimate interests, but many of the members of those clubs could join the New York Club for the broad graphic arts view that could enlighten them. In the Metropolitan New York area private plants-large and small-are known to number more than 2000. These people consider their industry, "reprography". They have gathered together to form study groups of their own: The Society of Reproduction Engineers, with a number of chapters here; the In-Plant Printing Association attracting attention of the operators of printing equipment in private plants. Members of the Society of Reproduction



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Engineers are, as well as printers, operators of blue-print equipment, copiers and microfilm processors. The members of these groups could also profit by membership in the New York Club, again, for the purpose of swelling their graphic arts knowledge. These people are banding together because they "feel" more comfortable; they band together even though the learning track is narrower.

Other ages of Craftsmanship did not encounter strong competition for members. Nor did attendance at Craftsmen's meetings of earlier years compete with attractive programs offered by a variety of other clubs. Today non-craftsmen, and tradespeople not affiliated with groups, are offered a choice of attractive evenings-out. When the program at the Craftsmen's Thursday evening educational meeting does not interest avid meeting-goers, they can examine the calendar "Printing News" publishes every week to select a program more interesting to them, even though it occurs on another evening. That club gets the business which in other years would have been the exclusive property of the Craftsmen. These are bare-faced facts. Fortunately, the Club's leadership is aware of and alert to the problems of both membership and attendance-at-meetings. While the subject of membership loss is ever-present in the councils of the Board, the concern for effective programming continues to be the most pressing of all Club problems. If the programs are attractive, the members attend, and prospective members are attracted. This is the overview from the vantage point of the leadership.

Membership recruiting continues; few meetings pass without the admission of desirable new people. The principal lament of the leaders and the Governors goes like this: "Why is retention of the comparative newcomers so low?" This situation is not unique to New York; membership-recruitment and membership-retention are the problems of clubs everywhere in The International. The notable loss in membership figures for the year 1969 is 500. The International's membership is at mid-year 1969 below 15,000. Sorry to report, New York contributed substantially to this loss.

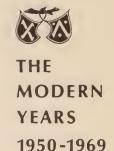
As history is being written, the Club is awake to these prime problems. When the next history of the Club is written, that historian will want to compare member-figures then with those of 1969 . . . a few more than 500.

The Club marches on, meeting the membership problems as they are presented, and presenting educational programs and projects other clubs will not undertake. One such program that requires untold hours of dedicated creation and meticulous administration is the Club's cooperational effort in The International's Automation Study Program. During the past four years, the Club has produced three day-long automation seminars—the fourth is in formation—"Prepare Today for Tomorrow's Automated World of Printing". The initial program, introduced during William F. Haggerty's administration, attracted more than 400 guests. It was staged in The New York School of Printing. The second program was also staged in the School during Joseph F. McCall's administration. A few more than 300 guests attended. The third program was held in New York City Community College when Charlie Morris was president. Approximately 400 registered.

The objectives of the Automation seminars were three in number: One, to report the latest developments of importance to the industry; two, to identify and underscore the need for Craftsmen preparing themselves to understand the new machines while adjusting themselves to the expanding world of automation; and three, to urge employers to undertake inplant instruction programs.

The successful pattern of the New York Club's automation programs expanded to attract the interest of other clubs, some of which developed programs of their own, notable among them the Montreal Club of Printing House Craftsmen. During 1968, five districts of The International devoted their Spring Conferences to programs, in the cut of the New York pacesetter, and using some of the New York Club's members as speakers. The automation program, locally and Internationally, is directed by Charlie Morris who was assigned to the chore during Lou Van Hanswyk's administration as International president. Charlie has continued as Chairman of The International's Study Committee on Automation under appointments from four International presidents. His invaluable assistants are Lou, Ed Blank, Henry Schneider, Ernie Schmattola, Jim Burns, Adolph Hendler, Dr. George Halpern, Ferdy Tagle, Walter R. Schoff, Edward S. Jasser and Stanley Walkwitz.

The New York School of Printing opened its doors and pro-





THE MODERN YEARS 1950-1969 vided free use of all its conveniences for the first two Automation seminars. The New York City Community College did likewise for the third seminar, going a step further, providing a videotape version of the day-long program. A carefully edited version of the tape has been shown to other Clubs. During the final meeting of the past season, the Club expressed its public gratitude to *Dr. Halpern*, and to Professor Philip Tavilin, who taped the program and edited it for showing.

The opportunities to expand service-to-industry viewpoints and events lie ahead in great numbers as the world of graphic arts broadens its scientific structures. In this world of sophistication, the responsibilities heaped upon an organization such as the New York Club, are multiplied. The present leaders must reckon with the immediate conditions. History will measure the results while providing an entirely new set of circumstances for future leaders to cope with. Whatever developes in the future, the basic and fundamental objectives of Craftsmanship will not change: The leaders will seek to provide members with the highest degree of information to help them perform more effectively in their daily labor to the enduring benefit of their employers. As the years expanded the Club's involvement in the affairs of the industry, the objectives increased in pace, providing members with a greater depth of knowledge and perception, and indicating concern for others, such as embracing a deserving program like the Scholarship Fund, such as becoming more closely involved with industry-recruitment and industry image-building projects, like the Printing Week, such as recognizing and rewarding deeds in the truest spirit of Craftsmanship, such as rewarding graphic arts writers for their special contributions to graphic arts information. The Craftsmanship package of such proportions will survive all time, because Craftsmen will arise, each in his own time, to inextinguishably persist and persevere.

Progress has been much more general than retrogression.

Charles Darwin

Historians must shudder at the thought of omitting deserving names, or failing to recall with proper dignity and fitting prominence, events and places deserving of memories. This

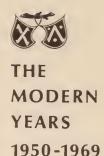
little book represents so much abbreviation, the spirit of history can't be completely captured and held prisoner in its deepest meaning and content. These thoughts are tendered as one historian's admission that names of some meritorious Craftsmen of the Craftsmen's sixty years in New York may be missing, if for no other reason than scarcity of space. Hope is, omissions will be seen in that light. But space must be found to preserve and protect the record of some Craftsmen who have distinguished themselves with rare apostleship.

The Club's history couldn't pretend completeness if only one base remained untouched in the telling of the story. That metaphorical base translates to a familiar name, a familiar face to some, a great servant of Craftsmanship to a few, who can recollect with such great pride the record of deeds beyond duty's call, belonging in Club-assets under the name Philip R. Bookbinder. For many years, as many as fifteen, his name appeared in the masthead of "The Craftsmen's News". The title read, "Publishing Editor", indicating he had assistants. But it was the "Publishing Editor" who edited all of the material, writing much of it; he laid out pages, fit the pictures, "specked" the type, supervised the typesetting—in his shop, read the proof, okayed the press sheets, supervised the printing, and typically the mother hen, saw to it that the sheets and the addressed envelopes converged simultaneously at the mailing house.

To review the Bulletins during *Phil Bookbinder's* period as Publishing Editor, is to discover a keen sense of editorial value and a completeness of coverage almost unheard of in a newspaper so small. You will agree in fact and in principle when you can see for yourself how *Phil* squeezed the editorial matter for each issue into so compact a space by using perfectly legible type, the smallest in his shop.

Editing and publishing weren't *Phil's* only interests in Craftsmanship. He was a power for good on the Board of Governors, an influence to be recognized and reckoned with in the councils of policy-making and Club-endorsements. Possibly even more importantly to many administrations in which he served, *Phil* was a close personal friend of the leaders. The story that follows is one example of *Phil's* inextricable involvement in a Club project that touched his heart.

After the Craftsmen's Corner was organized and formally



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THE MODERN YEARS 1950-1969 dedicated during *Henry Schneider's* administration—that was in 1948—Phil believed this deserving contribution to the Charles Francis Library in the New York School of Printing represented only the stepping stone to a finer monument to the Club at the School. So he established what he called "The Editor's Fund" to carry on the work of the "Corner", to supply more of the kinds of books needed to increase the value of the Library to the School.

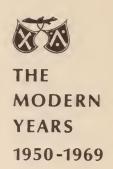
The Club could do more for the School, *Phil* believed, so via his "Editor's Fund", an authentic Washington Hand Press—a museum piece by any evaluation—was secured and situated in the 50th Street lobby of the School. After the press had been installed, a specially wrought iron protective railing was erected around four sides. For decorative purposes, *Phil* said, according to one Bulletin editor, he enlarged the first page of "The Craftsmen's News" for January 1945, Volume XVIII, Number 1, plated it, locked it in a chase and attached the whole thing to one side of the railing for all to see when they entered the lobby. The press still stands in its familiar place, familiarly tabbed.

History should show the "Editor's Fund" turned out to be *Phil Bookbinder's* fund, his personal contribution to the Club, because he believed so strongly in the Club's value to the industry, because he believed so strongly in demonstrating the Club's firm interests in the School.

*Phil* is retired, seldom heard from. Nevertheless, the memory of this great, generous, thoughtful, gracious and kind Craftsman won't fade from sweet recollections.

Vivid reflections of the near-past focus sharply and perceptibly on other Craftsmen of the early modern years, and on many who carried over into the age of Aquarius and the moon landing. Among Club members to be remembered with pride is a friend, who as Craftsman and as professional educator, devoted the full force of his career, vocationally and avocationally, to the education of Craftsmen-to-be. The organized scholastic and apprentice education programs meeting the needs of the industry, as represented by the New York School of Printing, the World's largest printing school, can be credited to Ferdy J. Tagle, Craftsman.

Circumspect, discerning, erudite and noble, Ferdy; softspoken in creative council, he firmly advocated the Club's participation in the educational affairs of the industry. He represented a strong link between the School and its programs, and the Club's involvement in them. He complemented and encouraged Lou Van Hanswyk's educational ties to the School. During his long career as journeyman printer and educator, Ferdy exhibited absorbing concern for the apprentice phase of the School's curriculum, sharing that concern with a fellow educator and active Craftsman, Bruno Menzer. Club-interest in apprentices was more energetic then than it is currently. But it should be remembered educational projects for apprentices are today undertaken by groups more closely concerned, the employers and the labor unions. Today, the Club's priorities are management-centered.



Via Ferdy's good offices, the Club provided an incentive program for the School's academic students. During the commencement exercises each June, worthy students received the Club's citations for proficiency in various shop subjects. These incentives continued for most of the early modern years.

Ferdy occupied a front seat in the planning phases of Printing Week programs since the inception of The International's project. He joined the first Task Committee as it formed to promote Printing Week in New York 1950. He remained closely involved until his retirement in 1967. Ferdy was, in effect, liaison between the Board of Education of the City of New York and his own staff which painstakingly created special events to commemorate Benjamin Franklin's birthday every day during the Printing Week calendar. His staff created and produced the Printing Week celebration ceremonies held at City Hall and broadcast over radio station WNYC, concluding with wreath-placing ceremonies at the foot of the Franklin statue in Printing House Square where Nassau Street joins Park Row. Almost every assembly at the School during Printing Week salutes the memory of Ben Franklin in one form or other, and on each Wednesday of Printing Week, the School plays host to almost everyone who is anyone in the printing industry at a social gathering called Wayzgoose-printer's jargon encapsulating to "Let's have a party".

Ferdy injected a potion of enthusiasm and energy into his long-time good right arm, Walter R. (Wally) Schoff. In Ferdy's retirement, Wally carried on with comparable degree of verve and discernment. Ferdy brilliantly tinged his entire staff with

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THE MODERN YEARS 1950-1969 the Gold and Red of Craftsmanship carrying over to this day.

The Club, together with many other organizations in the industry, tendered Ferdy a notable Testimonial Dinner when he retired as Principal of the School in 1967. But no single demonstration acknowledging Ferdy's contributions to his Club—and his industry—will ever be sufficient reward for his service. Since Ferdy never sought election to Club office, he remained a member of the Board of Governors upon the invitation to serve by president-after-president. He occupied a place of great trust and sincerity in the councils, a giant as advocate, equally firm and unshakable as opponent. Ferdy J. Tagle is a credit to Craftsmanship, to his School and industry.

Gratitude is a fruit of great cultivation; you do not find it among gross people.

Samuel Johnson

"Written not in tables of stone but in fleshy tables of the heart." The Bible is authority for that imperishable thought. It is the privilege of Craftsmanship's history to say amen. Men of heart are the history of Craftsmanship. This time paraphrasing the Bible: One generation passeth away, and another generation cometh, but Craftsmanship abideth forever. And so it has been the good fortune of the Club to be favored by men of heart.

Millard Friday, Sr. is such a candidate for immortality in Craftsmanship. Earlier in 1969 his peers voted him the President's Award—an Award originated by The International to identify men-of-heart. Exactly twenty years ago, Millard Friday, Sr. came on the Craftsmen's scene, endeared himself with a willingness to do anything and everything, and do it magnificently. When the time came for someone to rise to the need for a Membership Chairman in the tradition of that beloved Pat Patterson and indefatiguable Fred Travalena, Sr., one Club member was ready. By virtue of a built-in brand of enthusiasm that should be patented for posterity, by virtue of his incomparable ability to persuade, by virtue of his ability to fish in the proper waters for good catches, Millard Friday, Sr. went on to participate in the induction of more than 1000 new Craftsmen. The International honored Millard for this all-Club record at the Convention of 1962.

The description incomparable, in fact, any superlative the

dictionary affords, short-changes *Millard Friday*, *Sr.* where his record of *ambassador extraordinaire* in concerned.

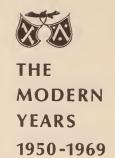
Here are some facts and figures to prove the case for *Millard*. When a "class" was inducted in honor of Arthur J. Tarling, October 20, 1960, the class recruited by *Millard* numbered 34. When, April 20, 1961 *Millard* recruited a class to pay homage to *Philip R. Bookbinder*, 44 presented their credentials for induction. When on October 19, 1961 the Club remembered *Arthur J. Mahnken's* long-record of Club-service, with a class of new members named in his honor, *Millard* recruited the largest inductee-group in history—before or since. That historic evening 54 stood for induction. There were more big classes of new members. Many more credited to *Millard Friday*, Sr.

When Millard received the President's Award in February of this year, his part in the success of a generation of Christmas parties and Club Outings was carefully documented. Millard was money-raiser supreme; the money, gifts from friends of the Craftsmen, purchased prizes for the two principal non-educational events each Club-year. History must show that money raising from sale of tickets to the Christmas Party and the Outing makes it possible for the Club to carry-out its complete educational program.

Both events are the more notable, the more acceptable, because of the prize package. At least two out of every three outing guests go home carrying prizes. The number of prize winners are fewer at the Christmas parties because the prizes are more valuable.

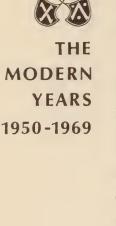
After so many years cast in the role of money-raiser, *Millard*, *Sr.*, plays the part professionally. It isn't enough that he pushes the proper buttons to hear the joyous sound of the tinkling cash register, he buys the gifts, shopping with the flair of a housewife stretching her budget. He watches every red cent of money raised. After he buys the prizes he stores them in his home, his garage, his chicken coop, his dog house, hauling them at outing time to the scene of the crimes—now Krucker's fabulous picnic spot in Rockland County. (Blasburg's in Hawthorne, New Jersey, historic gathering place of Craftsmen on outing bent, is now the site of a large real estate development.)

During outings Millard, Sr., masterminds the games, umpires the ball games, generally shepherds the Craftsmen from



sun-up 'til sun-down. Always with one eye on the outing of the year hence.

And so, year-after year, Millard, Sr. rolls on, never losing his zest for Craftsmanship, maintaining his high percentage of fullfilment to requests, managing to please an ever-increasing guest list, managing to remain that remarkable, thoroughly modern and amazing Millard Friday—senior, that is.



The years of Craftsmanship are studded with many precious gems-members. Their value at the greatest moment of impact is no more measurable than their value at this stage of history. Their deeds have memorialized them. Edward Stochr is a living example, a man of his time-the 1950s and the early 1960s—he occupied a place of prominence when his contributions to Craftsmanship mattered most. For eighteen consecutive years, he served in the dual capacity of New York representative to the Newark club, and conversely, Newark representative to the New York Club. You gather from that description, he belonged to both clubs. He did. For seventeen of these same years, Ed served as secretary to the Second District Officers Association. No easy undertaking, by any means. Ed couldn't have been more a Craftsman, yet he did not wish to be elected an officer of the New York Club. He preferred serving as a member of the Board of Governors. President-after-president respected his wishes, naming him to the Board. The members of the Newark club did persuade him to run for office. He was elected president there.

In 1963, the year Lou Van became president of The International, Ed became Governor of The International's Second District. For the first time in many years, two members of the New York Club sat in International councils. In recent years, Ed has devoted more-and-more time to his business and less-and-less time to Craftsmanship. But he remains as close to Craftsmanship as his telephone.

Charles J. Felton brought an inimitably rare combination of qualities and viewpoints to two administrations when he was elected in 1957. By any accurate appraisal, Charlie would qualify for "most artistic" of all presidents, at least among those of The Modern Years. But, he was also a practical printing plant manager, as much at home with printing inks as with drawing inks. He combined his artistic and mechanical talents on his job and for the edification of the Club. To this day,

Charlie remains a talented designer and writer on typographic layout. Before, during and after Charlie's two terms of office, when The International requested the Club to design and produce covers for "Share Your Knowledge Review", Charlie created them and then supervised their printing. History will want to reveal many of Charlie's designs won first-prizes in the contests for "best covers" sponsored annually by The International.

Charlie rarely attends Club events now, but he maintains a line of communications with many of his old chums in the Club.

Herbert Ahrendt-affectionately and proudly known as Herbie-never sought office, never accepted proffered nominations. Herbie's name appears for the first time in the list of Governors during Ed Blank's initial administration. That was 1953. (You might say discovering *Herbie* is another sign of *Ed* Blank's perspicacity.) Herbie has been active ever since, as speaker before our own Club meetings, and countless other clubs, dispensing knowledge in a feature called, "Tricks of the Trade." In these demonstrations, Herbie played the part of one-man share-your-knowledge movement. His personal columns breezed through many years of "The Craftsmen's News" and "New York Craftsman", injecting good humor and good news in the otherwise matter-of-factness of the Bulletins. Herbie was an ardent member of the Test & Research Committee, presenting many interesting experiments. He is the perennial "on-to" chairman, guiding Club members at district conferences, conventions, social events. Herbie is first on the scene making the way straight and comfortable, riding close herd over the delegates. He has succeeded Ed Stoehr as liaison between the New York and Newark Clubs, visiting each with regularity, and promoting events of interest to both groups. In the dual capacity of Governor and liaison to Newark, Herbie enjoys all the privileges of the officers, but, as he likes to put it, "with none of the built-in restrictions and mandates."

Hale-fellow Stanley Walkwitz served two successive terms as president of the Club-1961 to 1963-following service in Lou Van Hanswyk's administrations. During his career as Club official, Governor, and as past president on the Advisory Council, Stanley won more points by soft persuasion than by forceful pressing. Stanley made office-holding a pleasant





THE MODERN YEARS 1950-1969 experience, principally because it is fun being with *Stanley*. He succeeded to the president's chair with eminent credentials, his experiences in *Lou Van's* ultra-active administration, but just as pertinently, his experiences as president of several other graphic arts groups. He was familiar with good club management techniques and procedures before he entered Craftsmanship. He transferred his skills to the New York Club.

During Stanley's two administrations, the membership increased in record numbers. Millard Friday, Sr.'s recruitment program was in high gear. People in the industry were again anxious to join the Club. You could say a waiting list existed, as indeed it did, because two "classes" of members joined each year, one in the Spring, the other in the Fall. (Currently, "classes" are inducted at each meeting.) In the time of Stanley's presidency, it was practice to induct a "class" in honor of a notable member. Inference here is not intended to imply the more notable the member being honored, the greater the number of inductees in the "class".

Stanley's administration notably attracted notables. During Printing Week in New York 1962, Stanley was among the industry leaders who honored General Maxwell D. Taylor when he received the Franklin Medal. The following year, Printing Week in New York 1963 honored General Lauris Norstad. Stanley sat beside him throughout the ceremonies. Stanley's administration was unique in still another respect. Three International presidents, past and present, visited the Club. Allan Holliday visited and talked about modern typesetting methods; Mike Imperial visited and talked about the benefits of membership in Craftsmanship and Roy Gurney, journeyed from Toronto, Canada, to attend Printing Week in New York 1963. Roy returned in May to talk about "Modern Production Techniques in a University Press", and to install the officers for 1963-64. Paul B. Chaput succeeded Stanley that year.

If this history could be complete with identities of all the eminent Club personalities—which of course it can't—the blending of elected officers with Governors, Chairmen and just plain members harboring no claim to historic fame would be remarkable. Possibly unbelievable. It is true, however, the spirit of extra-service to the Club has not belonged alone to the highly ranked. To mention *Ranald Savery* in this breath

is to identify a profoundly motivated Club member who labored in the area of public relations, reporting the affairs of the Club with dignity. For the better part of a quarter-century, Ranald promoted Club events with almost religious fervor. He reported the events in complete detail via the press, "Printing News" and "Printing Magazine" principally. He reported Club news to the "Share Your Knowledge Review". He provided a lion's share of copy for "The New York Craftsmen." He served all these years as Governor, missing only a very few meetings, and his record of attendance at educational meetings matches the best the Club can boast. It isn't likely that Ran would ever had responded in the affirmative if he'd been asked to run for office. He preferred to be a reporter. As spokesman for the Club, Ran's prominence is extraordinary.



The name Paul B. Chaput was mentioned a paragraph earlier. Paul served as treasurer in Lou Van's administration, as second vice president in Stanley Walkwitz's first administration and as first vice president in Stanley's second term-of-office. Paul served only one term as president—the decision was his. Recognizing the increasing need for a full-time treasurer, he requested and received the nomination for that post. Election followed this unique request. Paul served as treasurer in both administrations of Bill Haggerty. During Paul's term as president, programming emphasis on technical matters was noticeable. A photoengraver by trade, Paul was understandably interested in technical subjects, just as he was vitally concerned with the ever-increasing new developments spreading throughout all of the crafts. Paul melded the two viewpoints.

This identical view of programming continued throughout William F. Haggerty's two terms. Bill served as second vice president in Stanley Walkwitz's second term and as first vice president in Paul's administration. Bill came highly recommended for the leadership. He guided the Club through two educational years devoted to reports of technical developments, relief plate printing, "tape to type", the story of Linosec, "satellite communications", electronics in the graphic arts, "Automation in the GPO", dry offset, conversions from metal to film, and production techniques of box making. Bill and program chairman Joseph J. McCall followed the single

beam with programs appealing to the forward-looking members by providing the most current information during a period of exceeding change.



1950-1969

YEARS

The present generation of Craftsmen are acutely aware of the purposes of the leadership, and the activities undertaken during the period following Bill's two terms. Joe McCall, Charlie Morris, Charlie Reiner, Albert F. Uhle and Edward S. Jasser teamed during 1967-1968. Charlie Morris assumed the presidency when Joe chose to serve only one term. Charlie was joined by Frank Petersen, Ed Jasser, Al Uhle and Merton R. Allen. Al died during his term of office. The office of secretary was filled by Arthur R. Textor.

Joe McCall's educational objectives harked back in history, developing a program that represented the wishes of members -27 percent responding to a survey. Some of the earlier presidents used the same guidance-mechanism, blending their own ideas of education needed at the time with the desires of the members who responded to the questionaires. The programs planned and conducted during Joe's administration apparently answered the appeals of the members because several meetings drew attendance in numbers not experienced for many years. Topping 200 in attendance was cause for celebration. The members asked for and received an afternoon and evening about web offset, the technical and the non technical sides; the printer's stake in the computerization of the industry revealed by IBM; the ramifications of modern day packaging spelled-out (free samples, boxes plus merchandise, were distributed); pressroom problems analyzed by experts; practical quality control methods and equipment demonstrated; small presses put on display, and at the final meeting, Dr. Felix M. Lopez, Jr., discussed motivation of workers.

Frank Petersen was first vice president and program chairman during Charlie Morris' administration. The pattern of this educational program was similar in many respects to the previous year's outline: Eastman-Kodak Company presented an interesting session on phototypesetting, past and present; S. D. Warren Company's, "Color Begins With Paper", was presented to a joint audience, the Club and the Club of Printing Women; 3M Company told their newest story for Craftsmen, "New Horizons for Printing"; Anchor Chemical and Heidelberg-Eastern combined to talk about successful maintenance

and safety techniques; *Frank Petersen* and a panel of book manufacturers demonstrated methods and techniques they considered successful; the season closed with the report by the Test and Research Committee, *Adolph Hendler*, Chairman.

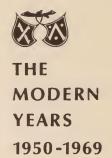
Edward S. Jasser served as first vice president and program chairman during Frank Petersen's administration, 1968-1969. Ed Blank kicked-off the educational program with a capsule resume of his visit to "Print '68"; a panel of members played "It Pays to Be Ingenious", identifying shop problems encountered and supplying the solutions; participating were: Marvin Sussman, William Terrell, Max Fisher, Kenneth Lee, Andrew Perni and Albert Bertoni. The Consolidated Edison Company presented a program titled, "Light—The Tool for Proper Color Control"; RCA presented the up-dated story of their Videocomp.

Frank's administration introduced several unique programs: One, the presentation of the Club's Golden Keys Awards to writers of noteworthy articles in printing trade journals; two, the presentation of The President's Award to a member of the Club whose service was considered meritorious by the Board of Governors; three, a dramatic expression of appreciation for the designers of the books in the Printing Week Library of Benjamin Franklin Keepsakes and four, a salute to John M. Fontana, author of "Man's Greatest Invention"—printing from movable type—who almost single handedly promoted "Gutenberg Year, 1968" to International acclaim.

Through the good offices of *Joe McCall*, Heidelberg-Eastern showed a film, with puppets as actors, depicting the life of Gutenberg. As a gift of Heidelberg, Mr. Fontana received the puppet-Gutenberg.

The current design team for the Printing Week Library of Benjamin Franklin Keepsakes, John De Pol and A. Burton Carnes, received the commendation of the Club together with gifts of books appropriate for the occasion. The Club also remembered in memoriam, Lewis F. White, who had designed thirteen of the little books before his death. Many of the original thirteen books are now valuable keepsakes. The original volume, "The Way to Wealth" is listed in rare-book catalogs at \$7.95.

Burt Carnes became the designer of the keepsakes with the 1967 edition, retaining the built in loveliness and charm



of the Lew White period. The little book designed for Printing Week in New York 1969, has been adjudged "the loveliest of them all".

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THE MODERN YEARS 1950-1969 During the ceremonies honoring John Fontana, John De Pol and Burt Carnes, the members of the Club and their guests received a keepsake entitled "In Appreciation". The little 32-page booklet, which contained color reproductions of 20 De Pol wood engravings, was written by *Charlie Morris*, designed by Burt Carnes and illustrated by John De Pol. "In Appreciation" was dedicated to the memory of Lewis F. White.

"Printing Magazine" won three of the Golden Keys Awards, the writers, Thomas Nanney, Edward McSweeney and Joseph T. Ondrey. "Printing News" won one award, the writer, Edward Blank; "Graphic Arts Monthly" won one award, the writer, Dr. Vernon G. W. Harrison; "Print" won one award, the writer, Aaron Burns; "Inland Printer / American Lithographer" won two awards, the writers, Eugene Ettenberg and Eugene Sitterly; finally, "Printing Impressions" won one award, the writer, Otto Boutin.

Millard Friday, Sr. received The President's Award, an honor voted by the Board of Governors for Millard's current service-record, which, the citation indicated, proved no less glorious than earlier records for which he had been knighted by The International.

These advanced undertakings in an effort to create a more favorable view of Craftsmanship, and the art of printing, received favorable notices in the press. There is every indication at this time that the Printing Week Keepsakes, the President's Award, the Golden Keys Awards, citations for deserving artisans, Craftsmen or no, will continue to make friends and enhance the fine reputation of Craftsmanship.

It is a wise child who knows he's father to the man.

### Author Unknown

It is, of course, impossible to envision human parent and child in the same person. Yet, that is the precise dilemma facing Craftsmen who endeavor to measure the effectiveness of the New York Club in relationship to the effectiveness of Craftsmanship, while endeavoring to measure the effectiveness of Craftsmanship in relationship to the New York Club. In this metaphor, parent and child are one, each unmistakably going its own way, and yet, you could add with credibility, together.

Admittedly, the situation expressed is confusing. But, there is no confusing the aims and purposes, the methods and the techniques employed by both parent and child. Neither New York, nor broadest Craftsmanship, has ever bowed to the urge to change the rules of the game, to change purpose or alter direction. Change dimensions, yes; to widen its sphere of effectiveness, but direction never. Direction was a straight line. Direction continues a straight line. The New York Club, which gave birth to The International, which fifty-years ago provided the decade-tested guidelines for The International to follow, honored its offspring, loved its offspring, nursed its offspring through the fragile formative years, providing the men and the energy, the enthusiasm and the encouragement, stimulating laudable desires and seeing them through to abundant fulfillment.

In the sunshine of the industry gaze, Craftsmanship grew to a high place of respectability. History has been kind to this parent-child relationship. This witness to our time in Craftsmanship predicts history will continue to be kind to this unique parent-child relationship.

Nothing is worth more than this day.

Johann Wolfgang Goethe





### AND IN CONCLUSION



Sixty years have passed since the organization of The New York Club of Printing House Craftsmen, the first Club of its kind. Fifty years have passed since the New York Club, and a few other clubs that had followed its lead, joined to form the International Association of Printing House Craftsmen. As New York celebrates its sixtieth year, and The International its fifieth year, it seems fitting that we end "So Proudly We Hail" with the following words written in 1937 by International's most renowned historian, Harvey H. Weber.

"Since our founders put into actual practice the principles of organized Craftsmanship, printing and its allied industries have changed completely. The movement was inspired by a condition of too much speed in the evolution of the industry, even at that time, without the preparation of basic knowledge or the assurance of final results. The success of any change adopted in the experimental stage depends on the ingenuity of production executives and it was the results of actual productive experience that eventually perfected most improvements in the industry.

"Having no precedent to follow, because of the purely altruistic movement, the idea that motivated the founding of organized Craftsmanship has been proven sound and has welded a powerful influence for the good of the industry. It has placed the Association in the impartial position of using its talents and influence for the permanent development of

the printing crafts on a sound, practical basis.

"In all these years, the original idea of mutual assistance of practical problems has been strictly adhered to and our scope of service has not been confined to our membership alone. The result has been that in helping each other, we have injected into the industry that element of practical sanity and productive stability that seems more necessary than ever before in the modern scheme of industry.

"The entire industry owes a debt of gratitude to those devoted to the cause of Craftsmanship. No finer contribution

could be made to the practical side of the industry than the unselfish efforts of these men.

"Employers belong to trade associations, but dues and expenses are usually paid from the funds of the business, and are charged to expense. Journeymen pay union dues, but their return is in increased wages, protection through sick benefits, insurance, and other personal securities. Craftsmen carry on a campaign of education for the solution of industrial problems—at their own expense.

"Our Association is geared to restrain the tendencies that drive men farther and farther apart in these days of selfish stress. It is a post-graduate school for developing the duties of constructive Craftsmanship—training men to think upon their feet, speak without embarrassment, and share their knowledge."

Amen, 1969.





# TABLE I OFFICERS OF THE NEW YORK CLUB

### OFFICERS OF THE NEW YORK CLUB TABLE 1 — Continued



Treasurer	Joseph F. Herberger	Joseph F. Herberger	Joseph F. Herberger	Joseph F. Herberger	Charles F. Trapp	Charles F. Trapp	Charles F. Trapp	Charles F. Trapp	Charles F. Trapp	Charles F. Trapp Charles F. Trapp Charles F. Trapp Charles F. Trapp
Seeretary	George A. Merkert Jo				George A. Merkert C	George A. Merkert C	John S. Hayes C	John S. Hayes John J. O'Neill	Harold Hallman Miehael R. Stevens	Michael R. Stevens C Michael R. Stevens C Michael R. Stevens C Michael R. Stevens C
Seeond Vice- President	Claude W. Early G	William Saunders, Jr. George A. Merkert	William Saunders, Jr. George A. Merkert	William Saunders, Jr. George A. Merkert	Eric Anderson G	Erie Anderson G	Stanley Sherrick Jo	Stanley Sherriek Jo	Edward Bush B	Edward Bush W. Harvey Glover W. Harvey Glover Nobnald
First Vice- S President I	Augustus E. Giegengaek	Robert J. Maloney	Robert J. Maloney	Robert J. Maloney	Julius C. Widmayer I	Julius C. Widmayer E	Erie R. Anderson S	Erie R. Anderson	Morton B. Connelly I	Morton B. Connelly I Stephen J. Lambert Stephen J. Lambert W. Harvey Glover J
President	William A. Renkel	Augustus E. Giegengaek	Augustus E. Giegengaek	Augustus E. Giegengaek		Joseph F. Herberger	Julius C. Widmayer	Julius C. Widmayer	Eric R. Anderson	Eric R. Anderson Edward Bush Edward Bush Stephen J. Lambert
Term of Office	1924-25	1925-26	1926-27	1927-28	1928-29	1929-30	1930-31	1931-32	1932-33	1933-34 1934-35 1935-36 1936-37

### OFFICERS OF THE NEW YORK CLUB TABLE I — Continued

Treasurer	Charles F. Trapp Charles F. Trapp Charles F. Trapp Charles F. Trapp	Charles F. Trapp Charles F. Trapp	Julius Emmerich George Toms George Toms Frederic J. Bruno Carl W. Westhelle Carl W. Westhelle Carl W. Westhelle
Secretary	Michael R. Stevens Robert W. Warren Reuben Goldman Financial Sec., Russell J. Hogan	Reuben Goldman Financial Sec., Russell J. Hogan Reuben Goldman Financial Sec.,	Reuben Goldman Reuben Goldman Edward C. Sanna Edward C. Sanna Edward C. Sanna Edward C. Sanna Charles B. Smith
Second Vice- President	John W. Donald Michael R. Stevens Michael R. Stevens Robert W. Warren	Robert W. Warren Russell J. Hogan	Edward S. Kelley Floyd Hilsinger Floyd Hilsinger William P. Gleason William P. Gleason James L. Goggins James L. Goggins James L. Goggins Edward C. Sanna
First Vice- President	W. Harvey Glover John W. Donald John W. Donald Michael R. Stevens	Michael R. Stevens Robert W. Warren	Russell J. Hogan Edward S. Kelley Edward S. Kelley Henry A. Schneider William P. Gleason William P. Gleason James L. Goggins
President	Stephen J. Lambert W. Harvey Glover W. Harvey Glover John W. Donald	John W. Donald Michael R. Stevens	Charles F. Trapp Russell J. Hogan Russell J. Hogan Edward S. Kelley Edward S. Kelley Henry A. Schneider Henry A. Schneider
Term of Office	1937-38 1938-39 1939-40 1940-41	1941-42	1943-44 1944-45 1945-46 1946-47 1947-48 1948-49 1949-50 1950-51

# TABLE I — Continued OFFICERS OF THE NEW YORK CLUB



Treasurer	Edward Blank	David R. Perazzo	David R. Perazzo	David R. Perazzo	Mortimer S. Sendor	Mortimer S. Sendor	Mortimer S. Sendor	Mortimer S. Sendor	Paul B. Chaput	Paul B. Chaput	William F. Haggerty	A. Albert Freeman	A. Albert Freeman	Paul B. Chaput	Paul B. Chaput	Edward S. Jasser	Merton R. Allen	Arthur R. Textor	Reuben Berliner	
Secretary	Charles B. Smith F	Charles B. Smith I	Louis Van Hanswyk I	Louis Van Hanswyk I	Jack Lomax N	Sydney Smith N	Louis A. Croplis N	Louis A. Croplis N	Louis A. Croplis F	Joseph F. Weiler P		Joseph J. McCall A	Ħ	Edmund F. Elliott F	Charles R. Reiner F	Albert F. Uhle E	Albert F. Uhle N	Adolph Hendler A	Arthur R. Textor B	
Second Vice- President	Harry Flowers	Harry Flowers	Kendal Slade	Kendal Slade	Louis Van Hanswyk	Louis Van Hanswyk	Peter J. Bernard	Anthony C. Ferrara	Stanley Walkwitz	Louis A. Croplis	Paul B. Chaput	William F. Haggerty	Joseph J. McCall	A. Albert Freeman	Edmund F. Elliott	Charles R. Reiner	Edward S. Jasser	Walter R. Schoff	Louis A. Croplis	
First Vice- President	Edward C. Sanna	Edward Blank	Harry Flowers	Harry Flowers	Charles J. Felton	Charles J. Felton	Louis Van Hanswyk	Louis Van Hanswyk	Ralph P. Specce	Stanley Walkwitz	Louis A. Croplis	Paul B. Chaput	William F. Haggerty	Joseph J. McCall	Joseph J. McCall	Charles V. Morris	Frank Petersen	Edward S. Jasser	Adolph Hendler	
President	James L. Goggins	Edward C. Sanna	Edward Blank	Edward Blank	Kendal Slade	Kendal Slade	Charles J. Felten	Charles J. Felten	Louis Van Hanswyk	Louis Van Hanswyk	Stanley Walkwitz	Stanley Walkwitz	Paul B. Chaput	William F. Haggerty	William F. Haggerty	Joseph J. McCall	Charles V. Morris	Frank Petersen	Edward S. Jasser	
Term of Office	1951-52	1952-53	1953-54	1954-55	1955-56	1956-57	1957-58	1958-59	1959-60	19-0961	1961-62	1962-63	1963-64	1964-65	1965-66	1966-67	1967-68	1968-69	1969-70	

### **TABLE II**



### FIFTY-YEAR MEMBERS WHO ARE STILL ON THE ROLLS

Augustus E. Giegengack

Michael R. Stevens

Julius C. Widmayer



### TWENTY-FIVE-YEAR OR PLUS MEMBERS WHO ARE STILL ON THE ROLLS

Grady C. Abbott

Charles F. Baier Charles W. Bender George Bennett Sigmund Berger Reuben R. Berliner Edward Blank Joseph V. Blocher Philip R. Bookbinder John S. Burke

William F. Carroll Walter J. Cassidy Samuel Chattaway Samuel F. Chernoble

Joseph D'Artina John W. Donald Joseph C. Dorn

Charles J. Felten Edward C. Fielding Max Fisher Harry Flowers A. Albert Freeman

Leonard Gates A. E. Giegengack Benjamin L. Goldstein Harry E. Gould

Fred W. Hoch Arthur Hoellerer Gerald W. Hunter

Edward S. Kelley William J. Kondla

Stephen J. Lambert John H. Lord

Andrew McBurney Kenneth McCabe Raymond J. Meredith Philip Milbauer Dwight Monaco Emil P. Popp Adam Henry Reiser

Charles E. Schatvet Henry A. Schneider Walter R. Schoff David W. Schulkind Wm. E. Siebert Louis Staub Michael R. Stevens

Ferdy J. Tagle Arthur J. Tarling Don H. Taylor Fred A. Travalena, Sr. Ernest F. Trotter Raisbeck A. Trown

J. C. Widmayer John A. Wilkens John Winchester

### TABLE II — Continued



### TWENTY-FIVE-YEAR MEMBERS HONORED

Charles W. Bender Reuben R. Berliner	September, 1969 Samuel F. Chernoble Raymond J. Meredith Charles E. Schatvet	Henry A. Schneider Louis Staub
Philip R. Bookbinder Joseph C. Dorn Leonard Gates Harry E. Gould	September, 1968 William J. Kondla Andrew M. McBurney Philip Milbauer  September, 1966 Felix Loof	Dwight Monaco Emil P. Popp Irving L. Thoren John Winchester
Grady C. Abbott Joseph V. Blocher Samuel Chattaway	September, 1964 Charles J. Felton Max Fisher Nathan Ganer William P. Gleason	Gabriel Lambert Kenneth McCabe Arthur J. Tarling
Charles F. Baier John S. Burke	September, 1963 Walter J. Cassidy William Krug Norman L. Rowe	Don H. Taylor Raisbeck A. Trown
Henry W. Bauer Edward Blank	September, 1962 Joseph D' Artina Harry L. Gage	Benjamin L. Goldstein Adam Henry Reiser
Edward S. Kelley John H. Lord	September, 1961 Louis Mollins Walter R. Schoff	Emanuel Silverman William H. Thorn
Charles Arnheim John W. Donald Edward J. Dullmeyer Harold W. Hamilton	September, 1960 William A. Henning Arthur Hoellerer Gerald W. Hunter Edward T. Rude	William E. Siebert Arthur Thompson John A. Wilkens Harry Wolfe
George Bennett	September, 1959 Harry Flowers	A. Albert Freeman

### TABLE II — Continued



### TWENTY-FIVE-YEAR MEMBERS HONORED

Carl E	August Sergstrom Im Burroughs	S
0:	1.70	

September, 1956
William F. Carroll
W. Frank Cornell
Peter Hemberger
Edward W. Lucke

Arthur J. Mahnken Edward J. Ryan Fred A. Travalena, Sr.

Sigmund Berger

September, 1955 William Saunders, Jr. Ferdy J. Tagle

Frank Taylor

E. P. Dahlinger Edward C. Fielding Raymond Goldman September, 1952 Joseph J. Gorman Fred W. Hoch Ernest Payne

David W. Schulkind Ernest F. Trotter Karel Wolke

Clifford R. Coons Harold French H. R. Jacquerod J. C. Kemmer Edward J. Kiefer September, 1951
Julius Krammer
Anthony Lohr
J. B. Mack, Jr.
Bruno Menzer
C. E. Muenckler
W. H. Neumann

Louis A. Siegal Thomas Smiley George H. Toms Robert W. Warren Letterio Zinna

Peter L. Forsman Martin W. Frey September, 1950 John C. Hassel E. A. Hoagland Stephen J. Lambert

Gabriel Roth Louis Roth

A. D. AndersenDaniel CaseyF. J. ChristiansenM. B. Connelly

September, 1948 Frank Eyerman J. Holleritter Richard L. Jones H. W. Oakley

John Pabst Ed Schlueter G. A. Schwab Stanley J. Sherrick

Edward M. Barrett Harry S. Dennis Robert J. Erler A. E. Giegengack Harvey Glover George Gugenham James J. Hatton Bro. J. S. Hayes A. H. Henning September, 1946
Floyd Hilsinger
Joseph Housiaux
Jacob Kiefer
Ted A. Korb
T. F. McGrath
George A. Merkert
Earnest F. Mezey
Joseph S. Morgan

Harry Praeg
James O. Samanni
Edward Scarlett
Charles B. Smith
Chris Steidinger
Michael R. Stevens
C. N. Tholen
Charles F. Trapp
J. C. Widmayer

### TABLE III



### **HONORED**

September, 1946

Daniel H. Blake Oliver Bell Walter S. Carroll Charles Heale Charles Hilier Joseph Herberger Henry Kanegsberg John Ramming Frank Wagner Fred Zimmermann

### **HONORARY LIFE MEMBERS**

Edward Blank
Robert Erler
Frank X. Fleck
Harry L. Gage
A. E. Giegengack
Harvey Glover
Frederick W. Goudy

James J. Hatton Bro. J. Hayes, S.J. Joseph Herberger Russell J. Hogan J. Henry Holloway Henry Kanegsberg Stephen J. Lambert

Harry Praeg Joseph Reilly William A. Renkel Henry A. Schneider Michael R. Stevens Charles F. Trapp Louis Van Hanswyk

### **HONORARY MEMBERS**

Lex W. Claybourn

Don H. Taylor

### TABLE IV NEW YORK MEMBERS

### AND OTHERS HONORED (Sometimes in Memoriam)

### BY NEW MEMBER-CLASS INDUCTIONS

In Honor of	Date	No. in Class
Augustus E. Giegengack	1943	_
Julius C. Widmayer	1943	propos
W. Harvey Glover	1943	_
Charles F. Trapp	1/29/44	11
Stephen J. Lambert	3/15/44	_
Fred A. Travalena, Sr.	5/18/44	20
Camille de Véze	9/21/44	. –
James A. Hatton	11/16/44	23
Henry Kanegsberg	1/18/45	
Harry Praeg	3/15/45	_
Russell J. Hogan	9/19/46	23
International Class	11/21/46	(N.Y.) 33
(DeWitt Patterson)		(Foreign) 21
Edward Bush •	2/20/47	16
Eric R. Anderson	5/15/47	26
Veterans of World War II	9/18/47	20
William H. Griffin	11/20/47	23
William A. Renkel	2/19/48	15
A. Gordon Ruiter	5/20/48	26
Gradie Oakes	9/16/48	9
Edward S. Kelley	1/20/49	12
John Kyle	5/19/49	31
Thad S. Walling	2/2/50	20
Henry A. Schneider	9/28/50	14
Newark Club		
(John O'Connor)	2/15/51	22
Perry R. Long	5/17/51	5
Edgar L. Wagoner	2/21/52	18
Edward J. Kiefer	5/16/52	17
William P. Gleason	10/16/52	10
James L. Goggins	2/19/53	7
Charles B. Smith	9/24/53	14
Edward C. Sanna	11/19/53	9
Ferdy J. Tagle	3/18/54	12
Arthur S. Thompson	9/16/54	10
Tom McGrath	2/17/55	28
Jacob Kiefer	5/19/55	16

### TABLE IV — Continued



### **NEW YORK MEMBERS**

### AND OTHERS HONORED (Sometimes in Memoriam)

### BY NEW MEMBER-CLASS INDUCTIONS

In Honor of	Date	No. in Class
Edward Blank	11/17/55	9
Benjamin Franklin	2/16/56	9
Perry R. Long	5/17/56	_
Peter Bernard	10/18/56	9
Charles Heale	2/21/57	16
William Butler	4/18/57	10
William Saunders	9/17/57	10
Floyd Hilsinger	11/21/57	20
Bruno Menzer	2/20/58	19
Millard Friday, Sr.	4/17/58	9
Fred A. Travalena, Sr.	9/18/58	20
Paul B. Chaput	2/19/59	18
Mortimer S. Sendor	10/15/59	15
Ralph P. Specce	2/18/60	34
Stanley Sherrick	4/21/60	32
Arthur J. Tarling	10/20/60	36
Philip R. Bookbinder	4/20/60	44
Arthur J. Mahnken	11/16/61	54
Louis Van Hanswyk	2/15/62	30
Joseph F. Weiler	10/18/62	25
Ranald Savery	2/21/63	43
Glenn C. Compton	10/17/63	33
Stanley Walkwitz	2/20/64	36
Edward Stoehr	9/17/64	29
Alfred F. Uhle	10/17/68	7
Millard Friday, Sr.	2/20/69	6

### TABLE V

## PRINTING WEEK IN NEW YORK

Participating President	Russell J. Hogan	Russell J. Hogan	Edward S. Kelley	Edward S. Kelley	Henry A. Schneider		Henry A. Schneider	William P. Gleason
Committee Chairman						Other Groups	William P. Gleason	Henry A. Schneider
Speaker or Franklin Award To	Tribute to Ben Franklin Perry Long, 1st Pres. Int.	) Franklin Quiz Night James Hatton as Franklin	Tribute to Ben Franklin T. G. McGrew and Paul A. Bennett	Tribute to Ben Franklin Thomas A. Tully	) Tribute to Ben Franklin & Xerography Movie	Cooperating with P.I.M.N.Y. (Formerly N.Y.E.P.A.) and Other Groups	G. Lynn Sumner, President G. Lynn Sumner Advertising Agency	Vincent R. Impellitteri, Mayor, New York City
Dinner-Place-Attendance	1/18-Bldg. Trades Club	1/17-Bldg. Trades Club-(200) Franklin Quiz Night James Hatton as F	1/16–Bldg. Trades Club	1/15–Bldg. Trades Club	1/20–Bldg. Trades Club–(188) Tribute to Ben Franklin & Xerography Movie	Cooperating with P.I.A	1/16-Biltmore-(706)	1/15-Biltmore-(724)
Dates	1/18	1/17	1/16-17	1/15-16	1/15-21		1/15-21	1/14-20
Year	1945	1946	1947	1948	1949		1950	1951

### TABLE V — Continued



	1959	1/13_19	1/17_Biltmone (670)	137. 14 D. J. 11 C:11.	1	,
•	7007	01-01/1	1/11/nmminine=(019)	waiter begelf Smith,	William P. Gleason	James L.
				Director, Central		Goggins
				Intelligence Agency		)
,	1953	1/19-24	1/22-Biltmore-(640)	Paul G. Hoffman, Director,	Charles V. Morris	Edward C.
				Ford Foundation		Sanna
	1954	1/17-23	1/18-Biltmore-(810)	Henry R. Luce, Time-Life	Charles V. Morris	Edward Blank
. 1	1955	1/16-22	1/17-Biltmore-(960)	Thomas E. Dewey,	Charles V. Morris	Edward Blank
				Former Governor, N.Y.		
. 1	1956	1/16-21	1/16-Biltmore-(840)	President Dwight D. Eisenhower, Henry A. Schneider	., Henry A. Schneider	Kendal Slade
				Represented by		
				Charles E. Wilson		
				Secretary of Defense		
	1957	1/14-19	1/15-Commodore-(862)	Bruce Barton, Batten, Barton,	Henry A. Schneider	Kendel Slade
				Durstine & Osborn		
•	1958	1/12-18	1/14-Commodore-(1126)	Harry S. Truman	Charles V. Morris	Charles I.
				Former President, U.S.A.		Felten
	1959	1/11-17	1/12-Commodore-(867)	Eric Johnston, Special Ambassador Charles V. Morris	or Charles V. Morris	Charles J.
				to Middle East		Felten
	1960	1/16-21	1/18-Commodore-(1050)	Henry Cabot Lodge, U.S. Rep.	Charles V. Morris	Louis Van
	1			to United Nations		Hanswyk
	1961	1/16-21	1/16-Commodore-(1171)	Allen W. Dulles, Director	Charles V. Morris	Louis Van
	(	1		Central Intelligence Agency		Hanswyk
	1962	1/15-20	1/15-Commodore-(1154)	Gen. Maxwell D. Taylor,	Charles V. Morris	Stanley
				Military Rep. of President		Walkwitz
				John Kennedy		

TABLE V Continued

## PRINTING WEEK IN NEW YORK

					, "
Year	Dates	Dinner-Place-Attendance	Speaker or Franklin Award to	Chairman P	Participating President
1963	1/13-19	1/17-Commodore-(1283)	Gen. Lauris Norstad, Supreme Allied Commander in Europe	Henry A. Schneider	Stanley Walkwitz
1964	1/12-18	1/16-Commodore-(1143)	Dr. Ralph J. Bunche, Under-Sec. Henry A. Schneider of United Nations	Henry A. Schneider	Paul B. Chaput
1965	1/18-23	1/18-Commodore-(1250)	Norman H. Strouse J. Walter Thompson Co.	Henry A. Schneider	William F. Haggerty
1966	1/16-22	1/16-Commodore-(1396)	Dean Rusk, Sec. of State, Represented by Arthur J. Goldberg	Charles V. Morris	William F. Haggerty
1961	1/16-20	1/16-Commodore-(1505)	Vice-Admiral Hyman G. Rickover, Charles V. Morris U.S. Navy	Charles V. Morris	Joseph J. McCall
1968	1/14-20	1/15-Commodore-(1203)	Senator Charles H. Percy	Charles V. Morris	Charles V. Morris
1969	1/13-19	1/14-Waldorf-Astoria-(1009)	Gen. William C. Westmoreland	Harrie Lewis	Frank Petersen

### SECOND DISTRICT CONFERENCES TABLE VI



Year	Dates	Club—Hotel—Remarks	On-To Chairman	New Yorkers— Dist. Rep. or Governors
1928	5/26	Newark—Robert Treat— Atlantic -Mohawk Valley Conference		
1929 1930	5/18-19 5/17	Albany—Atlantic-Mohawk Valley Conference New York—Hotel Penn.—	Julius Widmayer	
1931	5/15	Atlanuc Mohawk Valley Conference Syracuse—Atlantic Mohawk Valley Conference	Gen. Chairman John O'Neill	
1932	5/14	Newark-Elks Club-Atlantic-Mohawk Valley Conference		
2	04/0	Atlantic-Mohawk Valley Conference	Eric Anderson Gen. Chairman	
1934	5/12	Albany-Troy, N.YAtlantic-Mohawk Valley Conference		
1935	May	Utica—Atlantic-Mohawk Valley Conference		Thomas Pape,
1936	5/9	Newark—Hotel Douglas— Atlantic-Mohawk Valley Conference		
1937	2/8	_	Stephen Lambert Gen. Chairman	
1938	5/14		Michael Stevens	
1940	5/11	Newark-Hotel Douglas	David Schumming Thomas Pape	Fred Travalena, Sr.
1941	5/10	Adirondack–Gloversville, N.Y.	David Schulkind	Fred Travalena, Sr.
1942	5/16	New York—Downtown Athletic Club		Fred Travalena, Sr.
127	5/15	Albany—Ten Eyck		Dist. Rep.

# SECOND DISTRICT CONFERENCES

Year	Dates	Club-Hotel-Remarks	On-To Chairman	New Yorkers— Dist. Rep. or Governors
1944	5/8	Utica—Hotel Utica	Fred Travalena, Sr.	DeWitt Patterson
1945		No Conference		Repat-Large Dewit Patterson
				Foreign Rep. 1945-50 Elmer Benny Dep. Dist. Rep.
1946		No Conference		Elmer Benny Dist. Rep.
1947	5/24	New York—Hotel Penn. (600) Held with N.Y. Annual Meeting	Henry Schneider Gen. Chairman	
1948	5/15	Albany—Ten Eyck	Charles Trapp	
1949	5/15	Utica-Hotel Utica	Arthur Tarling	
1950	5/19-21	Newark-Berkeley Carteret, Asbury Park	Arthur Olney	DeWitt Patterson
				Foreign Rep. 1945-50 Henry Schneider
1951	6-8/9	Syracuse—Hotel Syracuse		Dep. Dist. Rep. Henry Schneider
				Dist. Rep.
1952	5/16-17	New York-Statler (200)	Edward C. Sanna	
1953	4/24-25	Albany—Ten Eyck	Louis Van Hanswyk	
1955	4/29-5/1	Newark & Balto.—Berkeley Carteret, Asbury Park Trial combined 2nd & 4th Dist. Conference	Sydney Smith	Louis Croplis Dep. Dist. Rep.

## TABLE VI — Continued



	-			
Year	Dates	Club-Hotel-Remarks		New Yorkers—
			On-To	Dist. Rep.
			Chairman	or Governors
1956	5/18-19	Syracuse	Louis Van Hanswyk	
1957	4/26-27	Albany—Ten Eyck	Louis Croplis	
1958	5/9-11	Binghamton—Arlington	Louis Croplis	Louis Croplis Dist. Rep.
1959	9/2-9	New York—Statler (1331)	Edward Blank	4
		Held with N.Y. 50th Anniversary International Convention	Gen. Chairman	
1960	5/13-15	Utica—Paul Revere Motel, Rome, N.Y.	Murray Blau	
1961	5/19-21	Newark-Berkeley Carteret, Asbury Park	Carl Westhelle	
1962	5/11-12	Syracuse—Hotel Syracuse	Ed Elliott	
1963	5/10-11	Albany—Putnam Gideon, Saratoga Springs	Ed Elliott	Ed Stoehr Dist. Gov.
1964	5/15-16	Binghamton	Herb Ahrendt	Ed Stoehr Dist. Gov.
1965	5/14-15	New York—Statler	Joseph McCall Gen. Chairman	
1960 1967	5/20-22 $5/19-20$	Adirondack—Holiday Inn, Saratoga Springs Utica—The Beeches, Rome, N.Y.	Herb Ahrendt Herb Ahrendt	
1968 1969	5/17-18 5/16-17	Newark—The Marriott, Saddle Brook Syracuse—Syracuse Country House	Herb Ahrendt Herb Ahrendt	

## INTERNATIONAL CRAFTSMEN CONVENTIONS TABLE VII

Year         Dates         Club—Hotel—Remarks         On-To Chairman         International Association of Printing House Craftsmen           1919         9/13-14         Phila.—New Bingham—8 Clubs including N.Y.         John Frinting House Craftsmen           1920         8/21-22         Wash. D.C.—New Ebbitt         John Ist International Convention           1921         7/25-27         Vash. D.C.—New Ebbitt         John Ist International Convention           1922         8/28-30         Boston—Mechanics Bldg.         Will           1923         8/30-9/1         Buffalo—Statler         Will           1924         8/18-21         Milwaukee—City Auditorium         Will           1925         8/10-12         Milwaukee—City Auditorium         Geo           1926         7/26-28         Phila.—Benjamin Franklin         A. E           1927         9/5-7         New York—Commodore—4th Graphic Arts         A. E           1928         8/20-22         Phila.—Benjamin Franklin         A. E           1929         8/19-21         Toronto—Royal York         A. E. Giegengack           1930         8/18-20         Detroit—Statler         Charles Trapp         A. E. Giegengack           1931         8/17-19         St. Louis—New Jefferson         A. E. Giegengack         Ctt<	New Yorkers in International Family	John Kyle, 1st V.P.	John Kyle, 1st V.P.		William Renkel, 2nd V.P.	William Renkel, Pres. George Faber. 2nd V.P.	George Faber 1st V P	George Faber, Pres.	A. E. Giegengack, 1st V.P.	A. E. Giegengack, Pres. Otto Fuhrmann, Educational Com. Ch.	A. E. Giegengack, Pres. Otto Fuhrmann, Educational Com. Ch.	Otto Fuhrmann, Educational Com. Ch.	Otto Fuhrmann, Educational Com. Ch.	Eric Anderson, Educational Com. Ch.	Eric Anderson, Educational Com. Ch.		
Dates 9/13-14 8/13-14 8/21-22 7/25-27 8/28-30 8/30-9/1 8/18-21 8/10-12 7/26-28 9/5-7 8/19-21 8/19-21 8/19-21 8/19-21 8/19-23 8/21-24 8/21-23			Joh		Wil	Wil	Sec	300	A. F	A. E. Otto			_				
	Club-Hotel-Remarks	Phila.—New Bingham—8 Clubs including N.Y formed the International Association of Printing House Craftsmen	Wash. D.C.—New Ebbitt 1st International Convention	Chicago—Coliseum 1st Graphic Arts Exposition	Boston—Mechanics Bldg. 2nd Graphic Arts Exposition	Buffalo-Statler	Milwaukee—City Auditorium 3rd Graphic Arts Exposition	Omaha-Fontenelle	Phila.—Benjamin Franklin	New York—Commodore—4th Graphic Arts Exposition—Grand Central Palace	Detroit—Statler	Toronto-Royal York	Los Angeles-Ambassador	St. Louis-New Jefferson	Wash., D.CWardman Park	Chicago—Stevens	Toronto-Royal York
	Dates	9/13-14	8/21-22	7/25-27	8/28-30	8/30-9/1	8/18-21	8/10-12	7/26-28	9/5-7	8/20-22	8/19-21	8/18-20	8/17-19	8/21-24	8/21-23	8/27-29
	Year	1919	1920		1922	1923		1925	1926	1927	1928	1929	1930	1931	1932	1933	1934

## TABLE VII - Continued



New Yorkers in International Family	Harvey Glover, Offset Com. Ch.	Fred Hoch, Educational Com. Ch.	and Budget Com. Ch. Fred Hoch, Educational Com. Ch.	and budget Com. Ch. Fred Hoch 2nd V P		Fred Hoch, Speakers Bureau Ch.	Harvey Glover, 3rd V.P.	Harvey Glover, 2nd V.P.	Harvey Glover, 1st V.P.	Bruno Menzer, Educational Com. Ch.	Harvey Glover, Pres.	Douglas McMurtrie,	Educational Com. Ch.	Duttell Here 2.4 V. B.	and Membership Com Ch	Russell Hogan, 2nd V.P.	and Membership Com. Ch.	Russell Hogan, 1st V.P.	Michael Stevens, Membership Com. Ch.
On-To Chairman					Harvey Glover	Gen. Chairman												Arthur Tarling	
Club-Hotel-Remarks	Cincinnati—Netherlands Plaza	Minneapolis-Radisson	Cleveland—Hotel Cleveland	Boston-Statler	New York—Waldorf-Astoria—5th Graphic	Arts Exposition—Grand Central Palace	San Francisco—Palace	Balto.—Balto. Club	Grand Rapids—Portland	M	Memphis—Feabody	Niagara Falls (Canada)—General Brock	Columbus—Deshler-Wallick	Montreal—Mount Royal		Saratoga Springs (Host Albany)-	Grand Union	Cleveland—Hotel Cleveland	
Dates	8/26-28	8/9-12	8/8-11	8/14-17	9/24-27	0 / / 0	8/4-8	8/10-14	8/8-12	01.01/8	2/10-12	1/24-26	2-9/8	9/9-11		9/1-3		8/8-11	
Year	1935	1936	1937	1938	1939	1040	1940	1941	1942	1043	1044	1944	1945	1946		1947		1948	

## TABLE VII — Continued

120			INTERNATIONAL CRAFTSMEN CO	IONAL CRAFTSMEN CONVENTIONS	SNO
	Year	Dates		On-To Chairman	New Yorkers in International Family
	1949	9/4-7	San Francisco—Palace	Michael Stevens	Russell Hogan, Pres. Michael Stevens, Membership Com Ch.
	1950	9/10-13	Chicago—Stevens—6th Graphic Arts Exposition—Amphitheatre	Reuben Goldman	
_	1951	8/19-22	Boston-Statler	Charles Trapp	
	1952	8/10-13	St. Louis—Jefferson	Arthur Olney	Henry Schneider, 3rd V.P.
	000	01-01/6	Danas—Auorpinas	William Cicason	Charles Morris, Public Relations Ch. Peter Bernard, Safety Com. Ch.
	1954	8/8-11	Phila.—Bellevue-Stratford	William Gleason	Charles Morris, Public Relations Ch. Peter Bernard, Safety Com. Ch.
7	1955	8/7-10	Cincinnati-Netherlands Plaza	Louis Croplis	Peter Bernard, Safety Com. Ch.
	1956	8/12-15	Los Angeles-Biltmore		Peter Bernard, Safety Com. Ch.
	1957	8/4-7	Buffalo-Statler	Louis Croplis	Peter Bernard, Safety Com. Ch. Edward Blank, Convention Ch.
	1959	9/5-9	New York-Statler Hilton (1331)— New York's 50th Anniversary—7th Graphic Arts Exposition—Coliseum	Edward Blank, Gen. Chairman	
	1960	8/7-10	Atlanta_Biltmore		Louis Van Hanswyk, Club Bulletins Com Ch.
	1961	6-9/8	Chicago—Palmer House	Joseph McCall	Louis Van Hanswyk, Club Bulletins Com Ch.
	1962	8/12-15	Pittsburgh-Hilton	Ed Elliott	Louis Van Hanswyk, Club Bulletins Com. Ch.
	1963	8/11-14	Montreal-Queen Elizabeth		Louis Van Hanswyk, 1st V.P. Edward Stoehr, Membership Com. Ch.
	1964	8/9-12	Boston—Statler		Louis Van Hanswyk, Pres. Edward Stoehr, Membership Com. Ch.

## TABLE VII — Continued

# INTERNATIONAL CRAFTSMEN CONVENTIONS

### Charles Morris, Automation Com. Ch. Charles Morris, Automation Com. Ch. Charles Morris, Automation Com. Ch. Technical Program Advisory Com. Ch. Charles Morris, Automation Com. Ch. Charles Morris, Automation Com. Ch. International Family New Yorkers in Edward Blank Herb Ahrendt Herb Ahrendt Herb Ahrendt Herb Ahrendt Herb Ahrendt Chairman On-To International's 50th Anniversary St. Louis-Chase-Park Plaza-Houston-Shamrock Hilton Club-Hotel-Remarks San Francisco-Hilton Toronto-Royal York St. Paul-Hilton 8/21-24 8/20-23 8/4-7 8/3-6 8/4-7 Dates 1969 1966 1965 Year 1961 1968



### **TABLE VIII**



### N.Y. MEMBERS WHO ACHIEVED THE OFFICE

### **OF**

### PRESIDENT OF THE INTERNATIONAL

ine of the forty-two Craftsmen who have been honored with election to the highest office in the International Association of Printing House Craftsmen have, at one time or other, been enrolled members of the New York City Club. No other Club in the International can equal that record.

1919-1921	(1) Perry R. Long	(Passed on 8/23/58)
1924-1925	William A. Renkel	(Passed on $4/25/34$ )
1925-1926	George A. Faber	(Passed on )
1927-1929	Augustus H. Giegengack	
1943-1944	W. Harvey Glover	(Passed on 11/20/59)

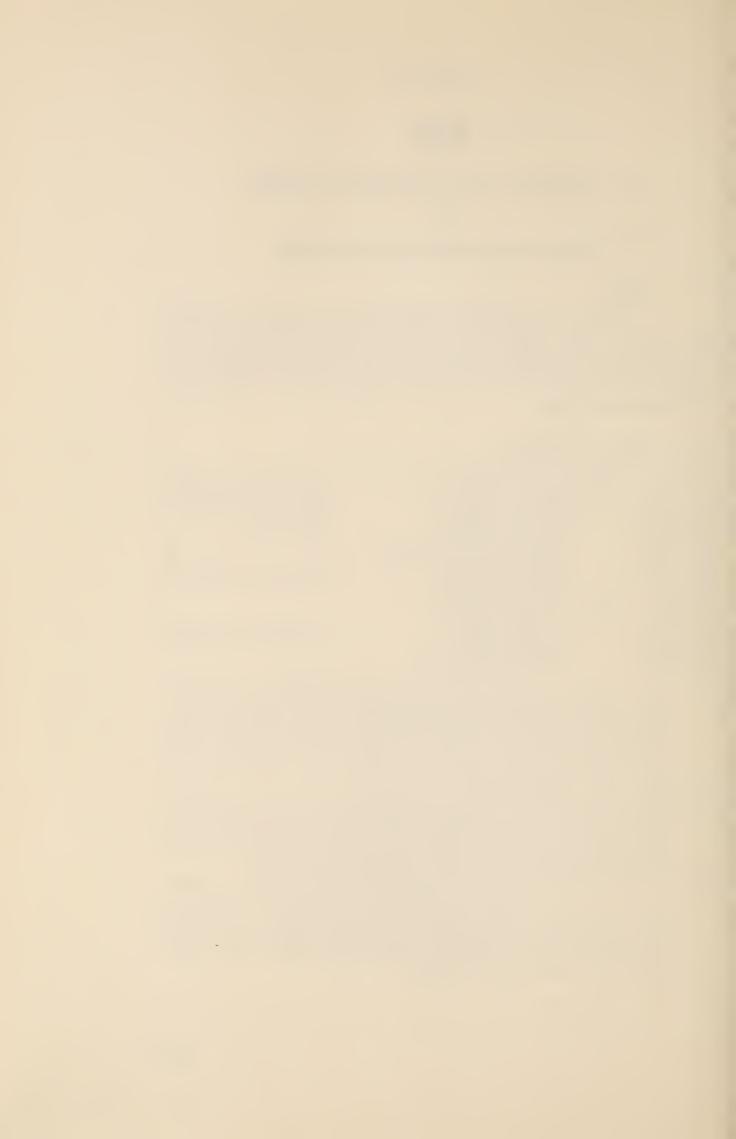
1946-1947 (2) William H. Griffin

President

Term of Office

1947-1948 (3) A. Gordon Ruiter 1949-1950 Russell J. Hogan (Passed on 8/4/55) 1964-1965 Louis Van Hanswyk

- (1) Perry R. Long was a member of the New York Club from 1930 to 1945. He was president of the Philadelphia Club when the International Association of Printing House Craftsmen formed in that City. He was elected the first President of the International and served two formulative terms.
- (2) William H. Griffin was elected President of the International from his home Club in San Francisco. Years later in (late 1947) Bud, his friends call him Bud, moved to New York and transferred his membership to the N.Y. Club for a period of two years.
- (3) A. Gordon Ruiter became a member of the N.Y. Club in 1959, transferring from membership in the Boston Club, from which he was nominated for a post in the International family. He occupied all the chairs to the Presidency. Gordon had also been a N.Y. member before transferring to Boston.





### N.Y. MEMBERS WHO RECEIVED THE INTERNATIONAL CRAFTSMEN-OF-THE-YEAR AWARD (GIVEN BY

### INLAND PRINTER/AMERICAN LITHOGRAPHER)

Perry R. Long	1949
Henry A. Schneider	1959
Augustus E. Giegengack	1960
Edward Blank	1962
Charles V. Morris	1968



### The Library of Keepsakes

published in connection with the Celebration of Printing Week in New York commemorating the birthday of Benjamin Franklin, Printer

1953 The Way to Wealth 1955 The Art of Virtue B. Franklin – 1706-1790 1956 1957 B. Franklin, Wit 1958 On True Happiness 1959 Don't Pay Too Much for the Whistle 1960 B. Franklin — Inventor 1961 B. Franklin — Innovator 1962 Franklin Was There 1963 America's Big Ben 1964 What Good Is A Newborn Babe? What Is Serving God? 'Tis Doing Good To Man 1965 1966 Articles of Belief **Apology for Printers** 1967 1968 The Silence Dogwood Letters 1969 The Silence Dogwood Letters II

### A Special Footnote

The gratitude of the Club of Printing House Craftsmen of New York must extend to the Printing Industries of Metropolitan New York which has been a close partner in the production of The Printing Week Library of Benjamin Franklin Keepsakes since the beginning of the project in 1953.

The Library of Keepsakes represents the cooperative work of these friends of Printing Week in New York

Editor	Charles V. Morris 1953-1969
Designers	Lewis F. White 1953-1966
O	A. Burton Carnes 1967-1969
Wood Engravings	John De Pol 1953-1969
Typographers	M. J. Baumwell, Inc. 1953, 1957-1969
71 0 1	Charles D. O'Brien, Inc. 1955, 1956
Printers	Ajay Printing Service 1955-1958
	Tri Arts Press, Inc. 1959-1962
	F. W. Schmidt, Inc. 1963
	Bartin Press, Inc. 1964, 1965
	Eilert Printing Co. Inc. 1966, 1967
	Comet Press, Inc. 1968, 1969
Binders	Russell, Rutter Co. Inc. 1953, 1957, 1962
	Fisher Bookbinding Co. Inc.
	1955, 1960, 1963-1967
	Publishers Bookbindery, Inc. 1956
	Sendor Bindery, Inc. 1958
	J. F. Tapley, Inc. 1959, 1961
	Van Rees Book Binding Corp. 1968, 1969
Paper	Strathmore Paper Co. 1953, 1969
P	Curtis Paper Co.
	1955, 1957, 1958, 1961, 1964-1966
	Linweave Papers 1956, 1962
	Mohawk Paper Mills, Inc.
	1959, 1961, 1963, 1968
	Weyerhaeuser Co., Inc. 1967
Electrotypes	Flower Electrotype Co. Inc.
21000101) P 00	1958, 1963-1966
	Reilly Electrotype Corp. 1955-1957
Engravings	Harry Flowers, Inc. 1955
	Lafayette Photo Engraving Corp. 1957
	Sterling-Regal Engraving Co. Inc. 1963
	1000



